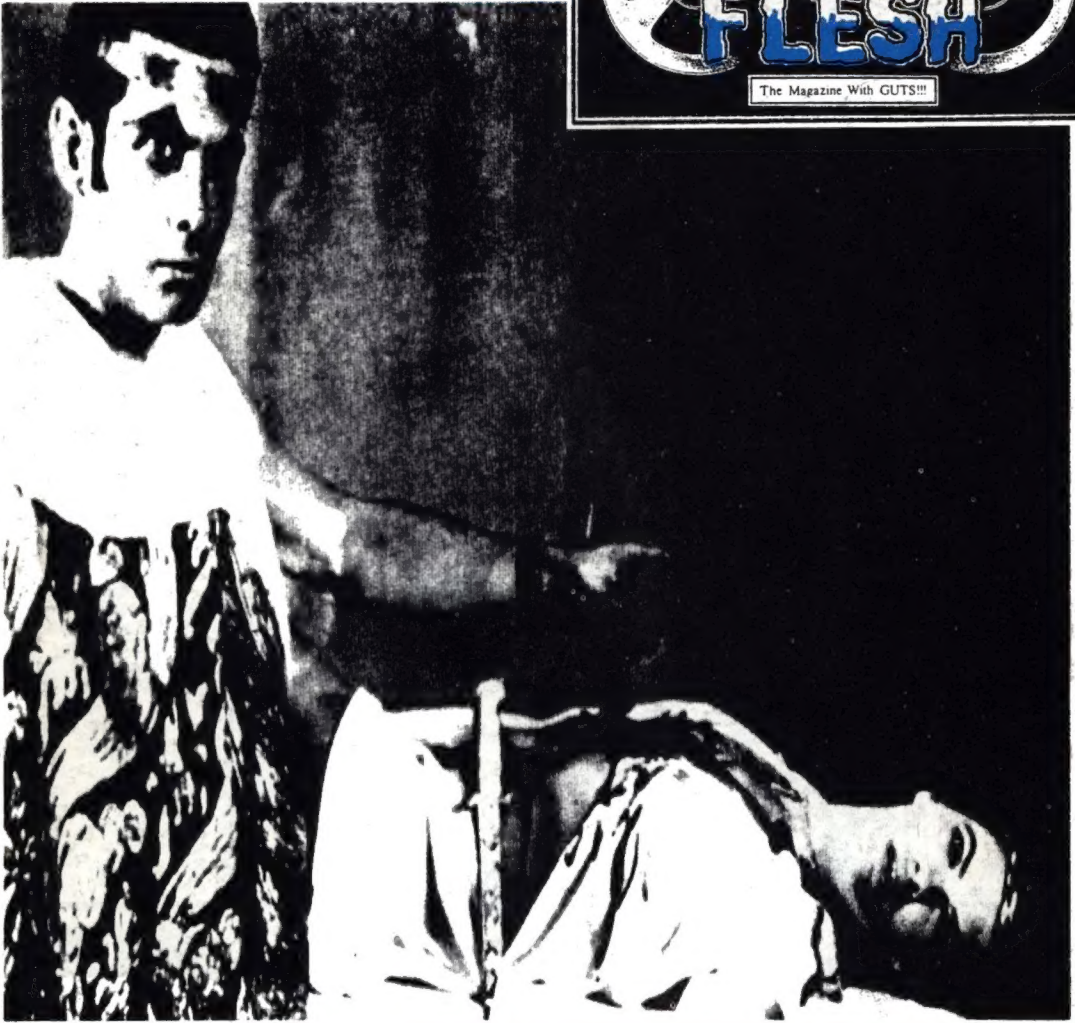


£1.50 » N°8



**H.G. LEWIS & NATHAN SCHIFF GET
A GRILLING, VIOLENT SHIT 2, A-Z
OF NASTIES, RUSS MEYER, WOMEN
IN PRISON MOVIES, CENSORSHIP IN
GERMANY, CHARLES MANSON ETC...**

Steve C. (Editor),
Box 1, Garageland, Focus,
Princess Victoria Street, Clifton, Bristol, BS8 4BP

Greetings to IN THE FLESH #8 the end of ITF's second year! And surprise, surprise it's still going! Who'd have thought it? Not me, that's for sure! When I did the first, very basic, issue I thought it would be a one off, I thought that when people saw how amateur and poorly put together it was they've run away in droves? But here we are #8 and it's far from the last! It's become a very time consuming hobby, that's done for the love of it... that's the only reason I can think of. I sometimes wonder if it's all worth it, but usually that's only when I'm waiting for contributions from my less than reliable contributors, no names no kick up the arse, but usually I enjoy everything about it.

Okay I can't go on, you've noticed the price increase huh? Well it had to be done! If you sent for this mail order then maybe you won't have noticed the increase? There's a logical explanation for that - I decided to leave the mail-order price the same, even though the postage rates have just gone up AGAIN! Fucking bastards! If it's not high enough already! Anyway I hope the extra 10p doesn't put anyone off, but it was to keep the shop owners who stock ITF happy more than anything else. Sorry! It's still cheap at twice the price, if I do say so myself!

What you probably haven't noticed is that this issue of IN THE FLESH has FOUR more pages than the previous



ones, infact I had to boot out the Sountrack Review page because there just wasn't enough room! Saying that I have increased the Chinese film coverage, but you gotta get your priorities right in this game and there wasn't really any good soundtracks worth mentioning. On the other hand there's absolutely millions of Chinese films worth reviewing. You think about it: everybody has suddenly got into the Chinese action and horror films, but they've been making the bloody things for at least 20 years, so we've got a hell of a lot of catching up to do! And right here at IN THE FLESH is a good place to find out about as many Chinese films as I can cram into these humble pages, cos they are here

to stay and so is IN THE FLESH! Anyway I think that's enough of my ranting's for now, I'll leave you to enjoy the biggest and best issue of IN THE FLESH to date - that's a fact too! Ohh yeah I'm planning to get a full colour cover on this baby for issue #10. It'll probably mean a slight price increase, but not as much as I first thought. Let me know your thoughts, it was about 50/50 last time!

PLUG TIME: Why not splash out £7.00 and go and see THREE great films? Yep I'm talking about the "NEKRO II", "BETTER TOMORROW III" and "NOCTURNAL DEMON" bash at the Scala on the 26th of October, it'll be a real scream! For more details check out PAGE 22. Be there or be a zebra!

MEET THE FEEBLES is apparently getting an official U.K. release in November/December. It is entirely UNCUT and will not be called "BAD TASTE II" as previously announced, thank Christ for that!

MEET THE FEEBLES and **HENRY...** soundtrack L.P.'s have been released in Germany. They're by the same people who brought us "BAD TASTE" and are just as nice a package, including a gate-fold sleeve, picture disc and full colour A1 poster. They are 29DM for L.P. or C.D. if inside Germany, so write for details to: THOMAS HARTLAGE, ACKERMANNSTR 9, 2000 HAMBURG 76, WEST GERMANY. Tell 'em IN THE FLESH sent you!

Editorial

LUCKYMAN.



STILL NO FREDDY OR JASON HERE!



THE ANY OLD CRAP PAGE



Hey it's that page again! The one you all put together. What you gotta do is send along your ad' by **30th NOV 91** make sure it's not selling any videos wants are fine, and they'll be appearing in ITF #9, larger than life and twice as popular. Don't forget it's a FREE service, so use it!

FOR SALE

DEEP RED #4 - 2 MINI COPIES OFFERS! CLIVE BARKERS BOOKS OF BLOOD VOL II WITH ORIGINAL COVER - NOT THE BARKER ILLUSTRATED VERSION - £5.00
ALSO "FANGORIA" #28 + #99.
WRITE TO:
STEVE C. c/o EDITORIAL ADDRESS.

FOR SALE

DUTCH ORIGINAL TAPES (eg HELLBOUND, RE-ANIMATOR, MANIAC & LOTS MORE) ALSO GREAT SWAP LIST AVAILABLE. NTSC/PAL CONVERSIONS, PROFESSIONAL QUALITY.
WRITE TO:
CHRIS BRUNNER, BEI DER LINDE 16, D-W8672 SELB, WEST GERMANY.

FOR SALE

CANNIBAL FEROX FRENCH CINEMA POSTER (62" by 46") MOUNTED ON HARD-BOARD, ALSO 12 FRENCH FILM STILLS (13.5" by 9.5") FROM LAST HOUSE ON THE LEFT.
CONTACT:
NATHAN 0663 764069

FOR SALE

HORROR, SCIENCE FICTION AND FANTASY FILM MAG'S + FANZINES INCLUDING FANGORIA, GOREZONE, TOXIC HORROR, PSYCHOTRONIC VIDEO, HOUSE OF HAMMER, TRASH CITY, STEVEN SPIELBERG, CINEMASCOPE, BLOOD & BLACK LACE, HORROR PICTURES (FRENCH), FANTASTIC (SPANISH), FANTAZIA, MARKELITE, THE SMALL HOURS, SLAUGHTERHOUSE, DEEP RED, WORLDS OF HORROR, WORLD OF FANDOM, VIDEO VOICE, FILMFAK, CINEMACABRE, ETC...
SEND SAE TO:
MELVYN GREEN, 8 CASTLEFIELD AVENUE, SALFORD, M.7. O.H.J.

FOR SALE

TO GHOST STORY BOOKS £2.50 EACH. THE GORE SCORE by CHAS. BALUN £3. STEPHEN KINGS. THE AMITYVILLE HORROR pt 2&3. HORRORSHOWS by GENE WRIGHT (HARDBACK) £4.50. POSSESSION by T.K. OESTERREICH (400 PAGES, USED IN THE EXORCIST) £4.75. PLASTIC 'FREDDY' GLOVE £5.
WRITE TO:
CHRIS CAMPBELL, 2 PROVOST RD, CHALK FARM, LONDON, N.W.3. 4.S.T.

FOR SALE

THOUSANDS OF VIDEOS IN ENGLISH, SPANISH, ITALIAN, FRENCH LANGUAGES. I BUY, SELL OR EXCHANGE TO ANYBODY WHO WILL WRITE TO ME. SEND ME YOUR ADDRESS AND I WILL SEND MY LIST.
MY ADDRESS IS:
GIAN LUCA CASSOLDI, VIAMASACCIO 229, SO 139 FIRENZE, ITALY.

WANTED

HORROR VIDEOS (VHS) ORIGINALS ONLY.
TEL: MARK - 0305 779459 AFTER 6pm.

FOR SALE

FANGORIA, THE GORE SCORE, SLAUGHTERHOUSE, FEAR AND MANY OTHER HORROR FILM MAG'S/BOOKS FOR SALE.
SEND SAE FOR LIST TO:
DAVE, 164 MARY ROSE AVE, WOOTTON, RYDE, I.O.W., P.O.33. 4.P.A.

WANTED

HORROR FANS TO SWAP FILMS WITH. I'VE A HUGE COLLECTION OF RARE FILMS AND WOULD LIKE TO SWAP WITH ANYONE WHO'S INTERESTED. PLEASE SEND YOUR ADDRESS TO:
DANIEL, 43 FOSCOTE RD, HENDON, LONDON, N.W.4. 3.S.E.

WANTED

DECENT PRE-CERTIFICATE VHS VIDEO(S) TO SWAP WITH MY VHS, BOXED ORIGINAL OF "INFERNO" WHICH IS SIGNED BY ARGENTO (INSIDE COVER). BEST OFFER GETS IT. WRITE TO:
MAT, 14 ST CATHARINES ROAD, BROXBORNE, HERTS, E.N.10. 7.L.G.

WANTED

"BLACK DEVIL DOLL FROM HELL" ORIG VHS (OR GOOD COPY IF POSS) "DEAD AND BURIED" ORIG U/C, ROMAN POLANSKI'S "MACBETH" ORIG U/C AND "EVIL DEAD" ORIG CINEMA POSTER. PLEASE STATE PRICES, TO:
GEORGE C. GEDDES, 33 GARTNESS DRIVE, AIRDRIE, LANARKSHIRE, M.L.6. 8.P.T.

WANTED

DESPERATELY! SOUNDTRACK'S OF "NEKROMANTIK", "EXORCIST III" AND "OPERA". ALSO HAS ANYONE GOT ANYTHING AT ALL ON HARDCORE AMERICAN SATANIC CULTS? CONTACT:
P. DEAN, 7 DUMFRIES COURT, LUTON, BED'S, L.U.1. 5.B.G.

WANTED

PSYCHOTRONIC VIDEO ISSUES 1 AND 4. ALSO DEEP RED ISSUES 1 AND 4. ALSO ANY OBSCURE HORROR TITLES ON VHS. REPLY TO:
S. SMITH, 1 UPPER ALBERT COTTAGE, FARRS LANE, COMBE DOWN, BATH, AVON, B.A.2. 5.D.T.

WANTED

DESPERATELY - ANY OLD HAMMER/AMICUS FILMS i.e. VAULT OF HORROR, TALES FROM THE CRYPT, HOUSE THAT DRIPPED BLOOD ETC... CONTACT:
STU, 12 HEWSON PLACE, GATESHEAD, N.E.9. 6.Q.S. ANY LISTS WELCOME!

WANTED

VIDEO WATCHDOG #2 GOOD PRICE PAID, BUT NOT RIDICULOUS. ALSO BYKER, BLAXPLOITATION, GODZILLA & JAPANESE FILMS WANTED SEND LISTS TO:
STEVE PLOTT, T/R FLAT, 6 MILTON RD, KILBIRNIE, Ayrshire, K.A.25. 7.B.A.

WANTED

GOOD VHS UN CUT COPY OF ZOMBIE FLESHEATERS AND DAWN OF THE DEAD (UNCUT) CAN YOU HELP? I'VE BEEN TRYING TO GET THESE FOR YEARS. IF YOU CAN SEND INFO TO:
M. CURWOOD, 21 PRINCESS AVENUE, BEESTON, NOTTINGHAM, N.G.9. 2.D.H.

WANTED

ORIGINALS/COPIES OF THE FOLLOWING MOVIES: COFFY, DOLEMITE (TITLES), DANISH PRINT OF CANNIBAL HOLOCAUST, UNCUT FRANCO'S AND FULCI'S. SEND YOUR LISTS TO:
MICK, 112 SHIRLAND RD, MAIDA VALE, LONDON, W.9.

WANTED

NIGHT OF THE DEMON (1981) & CANNIBAL FEROX COVERS. UNCUT HORROR. UNCUT SPAGHETTI WESTERNS ESPECIALLY THE DJANGO SERIES AND SERGIO LEONE'S 'THE MAN WITH NO NAME' TRILOGY. FIRST RELEASES ESSENTIAL. ORIGINALS ONLY. ALSO THE FOLLOWING MAG'S WANTED: HORROR FAN 1, UNGAWA 1, PHANTASMA 2 & 3, E.T.C VOLUME 1, HOUSE OF HAMMER 1,2,3,4,6,7,11,12,14,15,16,19, 21,24,25,28 & 29. DRACULINA 1-9 TRASH COMPACTOR VOL1 & VOL2 1-4 CAN ANYONE HELP? WRITE TO:
JOHN RAFFELL, 3 BLAGDON CRES, NELSON VILLAGE, CRAMLINGTON, NORTHUMBERLAND, N.E.23. 9.H.H.

WANTED

VHS ORIGINALS OF PRE-NASTY GORE FILMS, ALSO HORROR FILM MEMORABILIA ESPECIALLY NO 1 OF ITF & DEEP RED No's 3 - 6. GOOD PRICES PAID! (HONEST!) WRITE TO:
BARRY HOPCROFT, 4 DICKINSON AVE, CROXLEY GREEN, HERTS, W.D.3. 3.E.X.

WANTED

DJANGO, LET ME DIE A WOMAN VHS/BETA ORIGINALS, WILL BUY OR SWAP. ALSO WANTED ANY PRE-CERT ORIGINALS (PREFERABLY VHS) OF HORROR, SLEAZE, BIKER OR JUST ANYTHING THAT'S WEIRD OR DIFFERENT. AGAIN WILL BUY OR SWAP. SEND LISTS, ALL ANSWERED TO:
STEVE HODGKISS, 34 TITHEBARN RD, RUGELEY, STAFFS, W.S.15. 2.Q.W.

WANTED

HAVE OWN LIST OF RARITIES, YOUR LIST GETS MINE. ALSO I WANT ORIGINAL SLEEVE FOR FERRARA'S NASTY.
TO:
SIMON, 156 REDRIFF RD, ROTHERHITHE, S.E.16. 1.Z.R.

WANTED

HORROR FILMS, VHS/BETA, 1970's to 1980's. ORIGINALS ONLY, NOT TOO EXPENSIVE PLEASE. ALSO FOR A PRICE I WILL TRACK DOWN HARD TO FIND HORROR FILMS 1970's to 1990's, LET ME DO THE WORK, SEND ME TITLES AND YEAR OF FILM/DIRECTOR IF POSSIBLE I'LL REPLY SOON. WRITE:
CHARLIE STRAND, OLD GERLAN FARM, GERLAN, BETHESDA, GWYNEDD, L.L.57. 3.T.G., NORTH WALES.

WANTED

ACTORS AND EXTRAS WILLING TO WORK FOR FREE AND MAYBE HELP WITH THE BUDGET IN A HOME-MOVIE. ANYBODY WHO KNOWS HOW TO DO S.F.X. FOR FREE (WE'LL TRY TO PAY FOR THE STUFF NEEDED) MALE OR FEMALE, YOUNG OR OLD, PLEASE WRITE AND STATE & STATE NAME, ADDRESS, AGE, TEL NO & PHOTO TO:
CHRIS CAMPBELL, 2 PROVOST RD, CHALK FARM, LONDON, N.W.3. 4.S.T.

A-Z OF NASTIES

Did you miss ITF #1? Well I guess you're wondering what the A - Z of nasties looks like in it's full form? Well printed below is the list of 81 titles that are considered illegal to sell or rent in the U.K., there's obviously a lot more than this, but you have to draw the line somewhere and I think 81 is enough to be going on with. The numbers in brackets after each title are the issue of ITF they were reviewed in:

1. ABSURD (U/C)(1)
2. ANTHROPOPHAGUS (THE BEAST)(1)
3. AXE (1)
4. ABDUCTED (DON JONES)(1)
5. BEAST IN HEAT (2)
6. BLOODFEAST (2)
7. BLOODBATH (BAVA)(2)
8. BLOODYMOON (U/C)(2)
9. BLOODRITES (3)
10. THE BEYOND (VAMPIX)(3)
11. THE BOGEYMAN (3)
12. THE BURNING (U/C)(3)
13. BLUE EYES OF THE BROKEN DOLL (4)
14. CANNIBAL APOCALYPSE (4)
15. CANNIBAL HOLOCAUST (4)
16. CANNIBAL FEROX (U/C)(4)
17. CANNIBAL MAN (4)
18. CANNIBAL TERROR (4)

19. CONTAMINATION (U/C)(5)
20. DEVIL HUNTER (5)
21. DON'T ANSWER THE PHONE (5)
22. DON'T GO INTO THE WOODS ALONE (5)
23. DEAD AND BURIED (U/C)(5)
24. DEATH TRAP (5)
25. DEEP RIVER SAVAGES (6)
26. DELIRIUM (6)
27. DON'T GO IN THE HOUSE (6)
28. DON'T GO NEAR THE PARK (6)
29. DON'T LOOK IN THE BASEMENT (6)
30. DRILLER KILLER (6)
31. EVIL DEAD (PALACE ORIG)(7)
32. EVIL SPEAK (U/C)(7)
33. EXPOSE (7)
34. FACES OF DEATH (7)
35. FIGHT FOR YOUR LIFE (7)
36. FOREST OF FEAR (7)
37. FROZEN SCREAM (8)
38. FRANKENSTEIN (WARHOL'S)(8)
39. FUNHOUSE (ORIG RELEASE)(8)
40. GESTAPO'S LAST ORGY (8)
41. HOUSE BY THE CEMETERY (VAMPIX)(8)
42. HOUSE AT THE EDGE OF THE PARK (8)
43. HELLNIGHT (MEDIA)
44. HUMAN EXPERIMENTS
45. INFERNO
46. I SPIT ON YOUR GRAVE
47. ISLAND OF DEATH (MASTORAKIS)
48. I MISS YOU HUGS AND KISSES
49. KILLER NUN
50. LAST HOUSE ON THE LEFT

51. LOVE CAMP 7
52. LOVE CAMP
53. LIVING DEAD AT MANCHESTER MORGUE
54. MADHOUSE (U/C)
55. MARDI GRAS MASSACRE
56. NIGHTMARE MAKER (BUTCHER BAKER)
57. NIGHTMARES IN A DAMAGED BRAIN
58. NIGHT OF THE BLOODY APES
59. NIGHT OF THE DEMON (JAMES WATSON)
60. NIGHT TRAIN MURDERS
61. OTHER SIDE OF MADNESS
62. POSSESSION
63. PRANKS
64. PRISONER OF THE CANNIBAL GOD
65. POOR WHITE TRASH
66. REVENGE OF THE BOGEYMAN
67. SHOGUN ASSASSIN
68. THE SLAYER
69. SNUFF
70. SS EXPERIMENT CAMP
71. TENEBRAE
72. TERROR EYES (U/C)
73. TOOLBOX MURDERS
74. UNHINGED
75. VISITING HOURS
76. WEREWOLF AND THE YETI
77. WITCH WHO CAME FROM THE SEA
78. WOMAN BEHIND BARS
79. XTRO
80. ZOMBIE CREEPING FLESH
81. ZOMBIE FLESHEATERS (U/C)

CRAP CONT'D....

WANTED

I STILL NEED TO KNOW IF THERE'S SUCH A THING AS A SOUNDTRACK L.P. FOR "THE KILLER", AND IF SO WHERE CAN I GET IT? ALSO STILL NEED "DAY OF THE DEAD" L.P. WITH 7". NAME YOUR PRICE FOR EITHER. ALMOST FORGOT - ALSO DESPERATE FOR "MANHUNTER" SOUNDTRACK L.P.

VHS ORIGINALS WANTED :

FASTER PUSSYCAT (VIDEO SPACE)
HITCH-HIKE (VTC)
GOOD DOSH OFFERED, BUT NOT SILLY.
WRITE TO:
STEVE C. c/o EDITORIAL ADDRESS.

WANTED

UNCUT, BANNED, UNAVAILABLE HORROR/SLEAZE/EXPLOITATION/GORE/PORN PAL VIDEOS. ORIGINALS OR COPIES. H.G. LEWIS, JOHN WATERS, NEKROMANTIK, EXORCIST, HENRY: PORTRAIT....YOU KNOW WHAT! ALSO UNDERGROUND MOVIES...PRETTY PLEASE WITH GUTS ON TOP SEND A LIST WITH PRICE WANTED TO:
CHRIS CAMPBELL, 2 PROVOST RD, LONDON, N.W.3. 4.5.T. PLEASE, PLEASE, PLEASE.

WANTED

C.D. OR L.P. SOUNDTRACK OF HARDWARE. IF ANYONE KNOWS WHERE I CAN GET ONE CONTACT:
CARL BRYAN, 13 RETFORD RD, WOODBECK, RETFORD, NOTTS, D.N.22. O.J.E.

WANTED

AT COPIES OF UN CUT GORE FILMS WITH COLOUR COPIES OF COVERS TO SWAP OR BUY.
TEL: OLIVER on 0633 - 290250.

SPARE BITS ~ FREE!

IF ANYONE WANTS A SPARE COPY OF ANY OF THE FOLLOWING "ITF" POSTERS:

- 4 FLIES ON GREY VELVET (ITF #4)
HENRY: PORTRAIT....(ITF #5)
DOCTOR BUTCHER M.D. (ITF #6)

OR A SPARE COVER FOR:

- ITF #1 (HELLBOUND)
ITF #2 (OPERA)
ITF #3 (DAY OF THE DEAD)
ITF #4 (TOXIC AVENGER)
ITF #6 (WE'RE GONNA EAT YOU)

THEN SEND AN A4 SIZE S.A.E., STATING WHICH ONES YOU WANT, TO THE USUAL ADDRESS. THIS IS A FREE SERVICE!

THE SCHEDULE

I get quite a few people writing to me asking when the next issue is coming out, so here's the schedule:

- ITF #9 = END OF DEC 91 (BEFORE XMAS)
ITF #10 = END OF MARCH 92.
ITF #11 = END OF JUNE 92.

And that's the way it looks for the next year. Basically; Quarterly!

BACK ISSUE NEWS

ALL BACK ISSUES ARE NOW OFFICIALLY SOLD OUT, EXCEPT #7 and #8 WHICH HAD A BIGGER PRINT RUN THAN THE REST. THERE IS NO PLANS TO REPRINT ANY OF THE BACK ISSUES, EXCEPT #1 AND THIS WILL BE VERY LIMITED!

BACK ISSUE TIME

IN THE FLESH #1 = JORG BUTTGEREIT INTERVIEW, SHOCK AROUND THE CLOCK 3, ED GEIN, SS FILMS, NASTIES LIST & START OF A-Z OF NASTIES, NEWS

IN THE FLESH #2 = HENRY, OPERA, JESS FRANCO, A-Z OF NASTIES, CHIMERA, H.G. LEWIS, SAWNEY BEAN, BLACULA, X-WORD, DER IODESKING, NEWS & SPEWS.

IN THE FLESH #3 = BUDDY G. INTERVIEW, DAY OF THE DEAD - ORIGINAL SCRIPT, SPLATTERFEST 90, JESS FRANCO, FICTION A-Z OF NASTIES, NEWS & CHEWS.

IN THE FLESH #4 = SCOTT SPIEGEL INTERVIEW, LLOYD KAUFMAN INTERVIEW, PAUL NASCHY, BLAXPLOITATION, BLACK SUNDAY, CARMILLA, NEWS & SNOOZE.

IN THE FLESH #5 = JOHN McNAUGHTON INTERVIEW, LLOYD KAUFMAN INTERVIEW, PAUL NASCHY, CARMILLA, FICTION, XMAS TREATS, BEATRICE CENCI, HENRY LEE LUCAS, FESTIVAL FEVER, NEWS & SHOES.

IN THE FLESH #6 = JOHN McNAUGHTON + STEVE "VIOLENT SHIT" AQUILINA INTERVIEWS, JOE D'AMATO, LSD FILMS, DEEP RED COMPLETE, TSUI HARK, REAL LIFE HORROR, A-Z, NEWS & YAHOO'S!!!

IN THE FLESH #7 = JORG BUTTGEREIT & CARUNCULA INTERVIEWS, TED BUNDY, FULCI FILMOGRAPHY - IN ENGLISH!, JES FRANCO, DRILLER KILLER, A-Z OF NASTIES, FICTION & FACT, NEWS & BOOS!

IN THE FLESH #8 = H.G. LEWIS & NATHAN SCHIFF INTERVIEWS, RUSS MEYER, PRISON FILMS, CHARLES MANSON, VIOLENT SHIT 2 OPERA, GERMAN CENSORSHIP, FICTION, A-Z CONTINUES, NEWS & BLUES.

IN THE FLESH #7 = £1.90 EACH
IN THE FLESH #8 = £1.90 EACH

ALL CHEQUES PAYABLE TO "IN THE FLESH"

A-Z OF NASTIES

Title: FROZEN SCREAM.
Director: FRANK ROACH.
Starring: RENEE HARMON, LYNNE KOCOL, THOMAS GOWEN, WOLF MUSER, LEE JAMES.

This has got to be the biggest waste of celluloid I've ever seen! It's total dog-shit from the corny opening narrative and dreadful shaky camera-work to the cringingly-bad acting and soundtrack that'll give your ears nightmares for months. There really isn't anything good I can say about this trash, it's completely unredeemable SHIT!!! And here's just a few of it's bad points, incase you're interested: The acting is the worst I've ever seen - they look like they're reading everything off cue-cards, the doctors have the most God damn awful "German" accents I've ever heard, the editing and directing could have been done better by a 5 year old, the script is pitiful and you feel embarrassed for the "actors" or maybe not, after-all they signed-up to do the bloody crap.

As for the story - who gives a shit! If you can sit through this, you're a

better man than I! There may well be gore at the end, but some gore just isn't worth it, no matter how good it may be, and judging by the rest of the film there's not much chance of there being any quality red stuff anywhere in this crock!

This is a very strong contender for worst film ever, it's the worst nasty so far! I challenge anyone to sit through this turkey!
 COMPLETE AND UTTER SHIT!!!

THE FILM:
THE GORE: WHO CARES!



FROZEN
 Scream

Directed by Frank Roach
 Produced by Renee Harmon

PRESENTED BY
 Vipco
 THE ONLY NAME TO LIVE
 THE LAST INDEPENDENT ENTERTAINMENT

HORROR CULTURE
 A-Z '93

Title: ANDY WARHOL'S FRANKENSTEIN.
Director: PAUL MORRISSEY.
Starring: JOE DALLESSANDRO, MONIQUE VAN VOOREN, UDO KIER.

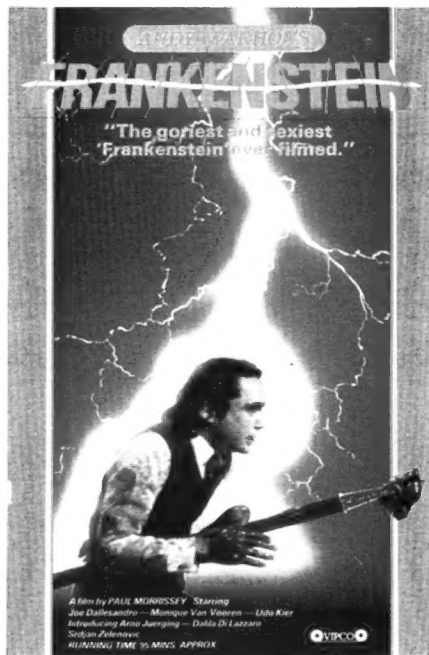
Why the hell do they call these films "ANDY WARHOL'S.....", What did he have to do with them? I guess it was like all the things attributed to Warhol - he just commissioned the work and took the credit, not that there was much going round after Morrissey finished this 3D sleaze/farce, it's pretty much unredeemable trash.

As with all films made for 3D "FRANKENSTEIN" has just too many blatant 3D effects, but that ain't all; the acting is dreadful, the script is awful, the gore is enthusiastic and effective but crap and the directing leaves a lot to be desired! As for the story - well you've heard it all before, it's the old story of mad professor meets human body parts and makes a new man of them. Then same mad professor meets female body parts and makes a new woman for the new man, you know

the story? The only difference is the mad professor has a penchant for rummaging in the intestines of the stiff that he takes back to his lab whilst writhing in orgasmic delight. Yep he's a pervert, infact the whole film is pretty perverse, to say the least.

You know how some films are so awful that they're entertaining? Well this is one of those very creatures. It dares you to put up with the bad acting until the end and nine times out of ten you do just that, out of curiosity. One thing going for it though is that it's got to be the goriest attempt at telling the old Frankenstein story, with such blood soaked delicacies as a head being severed with large scissors, some nasty gut fumbling, various severed limbs and operations galore, to name a few. The U.K. had 2 video releases; one on "Vipco" which was slightly cut, and the other on "Video Gems" and fully UNCUT! Happy hunting.

THE FILM: **
THE GORE: ****



A-Z OF NASTIES

Title: FUNHOUSE.

Director: TOBE HOOPER.

Starring: COOPER HUCKABEE, MILES CHAPIN, LARGO WOODRUFF, SYLVIA MILES.

"From the director who brought you 'THE TEXAS CHAINSAW MASSACRE' and 'POLTERGEIST', that's what it says on the cover, I wouldn't have thought he'd want anyone to know he directed this trash, how the mighty fall! And he's been falling ever since!

The opening credit sequence is very impressive, but don't let that fool you, what we have here is your ordinary stalk'n'slash, O.K. so it's dressed up as something a little bit different, but basically it's the old "Halloween has a lot to answer for" syndrome.

Right here goes: A bunch of teenage clever-fodder kids go, to the funfair, against their parents wishes and anyone who's ever seen a horror film's better judgement. Add to that a sprinkling of nutters who wander around looking menacing and just generally...natty! Of course a Funhouse and you've the ingredients for a brainless stalk'n'slash, the like of which you've seen before, many times!

There's nothing that makes this stand out at all from all the other early 80's films of its type, the acting is slightly better than some of the opposition and the directing a little more subtle, but not much - infact the whole film is...not much, not much of anything, the only thing it is much of is boring and predictable. It certainly isn't the classic that the rerelease box claims.

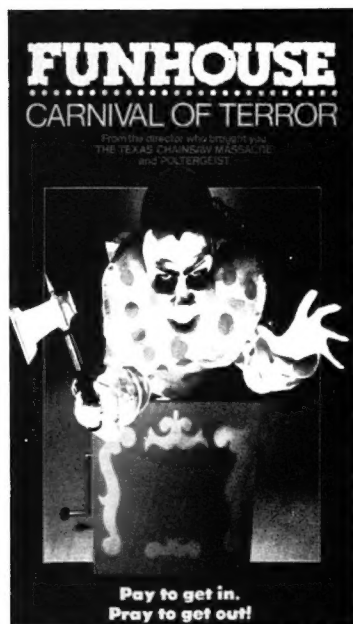
Do I need to carry on with the story, or can you guess the rest? O.K. well they're at the funfair and just for a laugh (?) they decide to spend the night in the funhouse, so they phone their parents and make the excuses, and then the "fun" starts, at the hands of a funhouse mutant with an axe.

God knows why this was banned originally? It appears to be heavily cut? And what is there wouldn't fill a trailer, gore-wise that is! In fact the only memorable bit is when one of the guys gets an axe in the head by his mate, by mistake.

Basically unoriginal trash.

THE FILM: **

THE GORE: **



Title: GESTAPO'S LAST ORGY.

Director: CESARE CANEVARI.

Starring: MARC LORD, DANIELA LEVY, MARISTELLA GRECO, FULVIO RICCIARDI.

Yet another of those universally despised "Nazi Nasties". Loathed by Joe public because of their tasteless exploitation, and equally loathed by the majority of demented movie buffs due to their total ineptness. As far as this sicko sub-genre goes "GESTAPO'S LAST ORGY" is not a bad example. In fact, compared to the likes of "SS EXPERIMENT CAMP" and "BEAST IN HEAT" it's something of a masterpiece! Sure, it's cheap and sleazy but the production values look slightly higher than usual, the performances are passable and there are some genuinely shocking set pieces.

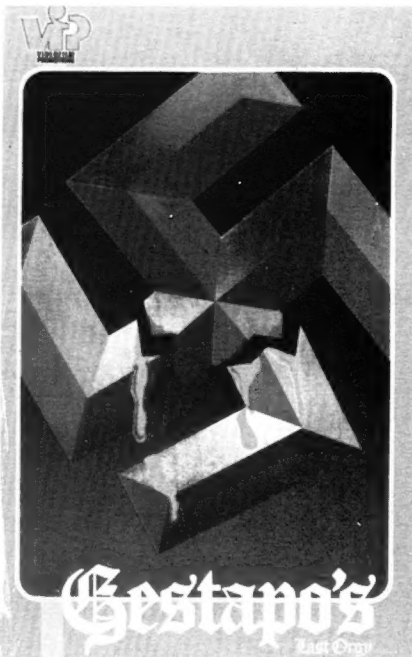
The simple storyline begins 5 years after the end of the war. The sadistic ex-commandant of a Nazi love camp has just been cleared of war crimes due to the saving evidence of one of the camp's inmates, Lisa. During her internship at the camp Liza had been subjected to endless torture due to her persistence in not succumbing to the commandant's mad

lust for her. Eventually when her body and mind had been broken she had given into him. Now she has arranged to meet him back at the camp. He thinks to refuel "old passions" after she had saved him from the gallows but revenge not love is on Lisa's mind. Once together at the camp the full horror of the atrocities subjected on Lisa and her fellow prisoners is relived in flashback sequences. (The majority of the films running time). Once into the flashbacks the film really begins and we are subjected to numerous depraved scenes including skulls being crushed by rifle butts, acid bath deaths, flesh hungry rats and a particularly long and nasty orgy scene. On top of this we have the obligatory endless nudity and, of course a wicked lesbian warder. Naturally the film ends with the commandant getting his long awaited "just desserts". Not a film recommended to those easily offended but otherwise worth at least one viewing.

(JOHN P. DREW)

THE FILM: **

THE GORE: ***



A-Z OF NASTIES

Title: HOUSE BY THE CEMETERY.

Director: LUCIO FULCI.

Starring: KATHERINE MacCOLL, PAOLO MALCO, DAGMAR LASSANDER.

This seems to split Fulci/zombie fans right down the middle, some think it's a masterpiece and others find the gore brilliant but the connecting bits boring and the story stupid. I'm afraid I join the latter. The story is your run-of-the-mill haunted house with the only difference being the ghost is replaced by a zombie doctor who "lives" in the basement and feeds on the various flotsam and jetsam that enters the house above.

The gore is extraordinary and includes such delights as a vicious man eating bat, a nice poker killing, deleted from all U.K. prints, a knife through the throat, a throat slitting and various zombie related slicing and dicing. Unfortunately though there's huge gaps between the blood-letting. That's not to say the film has no redeeming qualities, it is a

classic despite the pregnant pauses in visceral violence for some pretty dull dialogue and a story that defies belief. The whole feel of "HOUSE BY THE CEMETERY" is of classic spaghetti splatter and ranks up there at the top of most peoples favourite Fulci zombie romps despite it's flaws, you see you can take some films as a pure exercise in gore, and nothing else.

"HOUSE BY THE CEMETERY" has been rereleased recently on "Elephant" video, but avoid this version at all costs it's very heavily cut, as for the original "Vampix" version, it is missing most of the poker stabbing scene and a few other minor seconds here and there, but is otherwise complete. Check out Dr Freudstein and his friends - UNCUT if you can manage it, it makes all the difference believe me!

THE FILM: ***

THE GORE: ****



Title: HOUSE ON THE EDGE OF THE PARK.

Director: RUGGERO DEODATO.

Starring: DAVID HESS, ANNIE BELL, ROBERT MORGEN, LORRAINE DE SELLE.

David Hess was the lead nasty piece of work in "LAST HOUSE ON THE LEFT" after which he seems to have been type-cast, as he plays roughly the same character in "H.O.T.E.O.T.P.", O.K. he has a bit more dress sense in this than in "LAST HOUSE...", 70's style it may be, but what do you expect - straight jeans? No chance!! Anyway clothes by the side Hess's character here has the same penchant for abusing strangers only this time he and his retarded side-kick get picked up by a bunch of "yuppies" to use as entertainment, but it all backfires on them when Hess and his buddy take over the party and systematically abuse their hosts, holding them at straight-razor point in the process.

The whole feel of this is sleaze, as

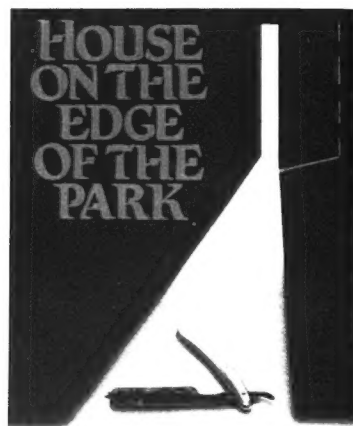
you'd expect from any film that draws any comparison to "LAST HOUSE...", it's not quite as nasty as "LAST HOUSE..." but not far off! The major difference between the two films though is the victims - "LAST HOUSE..." has you feeling sorry for Hess and his cohorts prey, where as this just keeps making you think that it couldn't happen to a nicer bunch of "yuppie" wasters!

Hess sleaze's with ease in every film he appears in and this is no exception! He also steals the show in every scene he's in but I guess he is the star!

Definitely one of the nastiest and sleaziest of the nasties "HOUSE ON THE EDGE OF THE PARK" rarely betrays it low budget and still packs a fair punch even though the flares and super-wide collars give away its age a little. A true nasty nasty!

THE FILM: ***

THE GORE: **



Starring
David A. Hess
and Annie Belle.

SKYLINE

AN ON OBSCURITIES

THE EROTICIST LUCIO FULCI

Before I start delving into this issues obscure double-bill I've been informed that last issues Fulci classic - "THE NAPLES CONNECTION" has recently been rereleased as "THE SMUGGLER" and is on the "VIZ" label, unfortunately, but not surprisingly, it is cut - thanx Steve Masson for the information.

Starring: LIONEL STANDER, LANDO BUZZANCA, ANITA STRINDBERG.

You may be glad to know that this is the last Fulci obscurity that I'll be taking a look at, well for now anyway! And we're ending on a low-point, and it's called "THE EROTICIST" believe me you don't get much lower than this!

Over the years Fulci seems to have tried his hand at practically every genre of film making and why should "Carry On" films be left out? Yes

"THE EROTICIST" is exactly that, there's no Kenneth Williams or Sid James but the farce remains the same. "Carry on Spaghetti?"

The story follows the misadventures of an Italian senator who has an unfortunate habit/compulsion for "goosing" women, more unfortunate is the fact that most of these women are either visiting dignitaries or the wives of visiting dignitaries. Needless to say it can be quite embarrassing for the senator if his colleagues and constituents find out about his little...problem! And the fact that one of his bloopers is on film and a couple of ruthless film editors are bribing the senator doesn't help, he has a friend though; a priest who is trying to help him get over this situation, but they gotta be quick 'cos the election is getting dangerously near and the

senator is up for the presidents job, he hasn't got a chance if this gets out.

Fulci has great fun with this story, it's all played dead straight, without a smile or laugh anywhere, but the subject is so stupid that you just can't take it seriously, it's a good job you're not supposed to. There's even some rude dream sequences with women's breasts taking the place of some Italian domes and phallic church spires everywhere.

Anyway the Senator is taken away by his friend; the priest, taken to a "spiritual retreat" where another priest, who is a trained psychiatrist, can try to help the senator's problem. Meanwhile back in Rome the people in the senator's own party and in the opposition are both wondering what their possible future president is up to, and where he's disappeared to.

About here there's a great hypnosis/dream sequence where the senator is grabbing the arses of a load of naked nuns and bursting apples on hospital beds, sounds like something from "Vic Reeves" doesn't it? When he awakes from the hypnosis he's on top of his doctor and it turns out that it wasn't a dream at all - the senator blacked out and screwed every nun in the hospital, but the good news is he's now cured from his "goosing" habit but now he has a new occupation that's worse....

It's quite a funny film in places, but it's very dated and pretty dumb, I guess the British have the bedroom farce market cornered, I'm afraid to



THE SENATOR'S UP FOR THE PRESIDENCY BUT HIS HANDS ARE UP TO SOMETHING ELSE

The Eroticist

Starring
LIONEL STANDER LANDO BUZZANCA
ANITA STRINDBERG

18
THAT FULCI! WHAT A LAD!


M k u l t r a

U l t r a - V i d e o

Censorship • Dario Argento
Japanese Monster Movies • Andy Warhol
Trash • Cult • Horror Films in Review

£1.50 • \$5.00 (Air Mail)
40 A4 pages

Available from:
Andrej Karczewski, Top Flat, 24 Lordship Lane,
London, N17 8NS



AN ON OBSCURITIES

"THE EROTICIST" cont'd...

say. The Italian directors on the other hand have a much better reputation, for a much better genre and luckily Fulci realised that after he made this effort. Basically a shelf-filler comedy that wouldn't get a second look these days.

"THE EROTICIST" was originally released in the U.K. on video by "V.P.D." way back when? It was made way back in 1972.

For Lucio Fulci completists only!

Starring: TONY LO BIANCO, SANDY DENNIS, DEBORAH RAFFIN, SYLVIA SIDNEY, SAM LEVENE.

Who entered the "MANIAC COP II" competition then? Well if you got the answer correct you'll know the alternative title for this film? If not then it's - "GOD TOLD ME IO", and it's a classic! Not strictly speaking a horror film as such, but it has elements of Cohen's later work in the genre, only here it's mixed with liberal quantities of science fiction, detective thriller and religious fanaticism to make this a classic of any genre.

The picture starts with a nut on top of a water-tower with a rifle and a religious calling telling him to bump off innocent passers-by, which he does. Enter a cop - Peter (Tony Lo Bianco) who tries to talk him down, and succeeds, but he comes down the quick way - jumping! This has a profound effect on Peter and he becomes obsessed with the case, at the same time he is struggling with his own religious fanaticism, having been brought up a strict Catholic and still going to mass and confession everyday without telling his live-in girl friend. He also is trying to blame the fact that he won't get a divorce from his wife on her instead of the real reason - his faith!

It starts off like a I.V. melodrama, but there's something sinister in the wings all the time.

Meanwhile the God induced nuts are still out there; one guy gets a knife

DEMON

and goes mad stabbing people at a local shopping centre, another is pre-warned by a phone call telling that a cop will go nuts during the St Patrick's day parade that's on that day. Peter takes the call and tries to stop the march but they don't take him seriously and sure enough a cop freaks and there's more stiff.

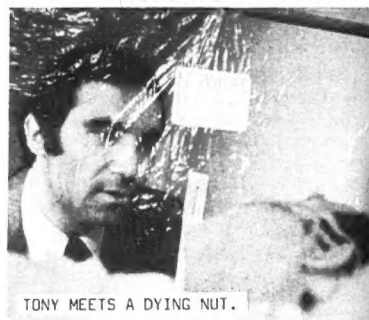
Turns out that something ties the killers together and Peter grabs at these straws: Every killer utters "God told me to" just before they pass-away and they've all had contact with the same blond-haired guy just before their killing spree, but it's not much to go on and the killers are appearing more regularly now, one even kills his whole family and shows no remorse, because he was doing for "him"!

This really is gripping stuff, the acting is very strong, the story riveting and the directing and script of a very high standard, in fact it's better than Cohen's later work. Like a lot of directors he seems to have started strong and gone down hill since, thank God (excuse the pun!) he hasn't gone down that far though, his new stuff is still pretty good, but this is exceptional.

Back to the story - Peter is attacked himself by one of the God freaks, a woman, a woman that claims on her identity card to be a Mrs and her records show she had a son, but when she falls down the stairs and dies the autopsy proves she was a virgin, a virginal birth, or is it extra terrestrial interference? This is where the sci-fi comes in, and the blond man too, is he the new Christ? Well some people seem to think so, and they're willing to kill for him, or anything else he wants.

As you can see the story is bazaar, but it's handled so well it becomes very believable. My only criticism is that Cohen tries to cram too many plot directions into it and just

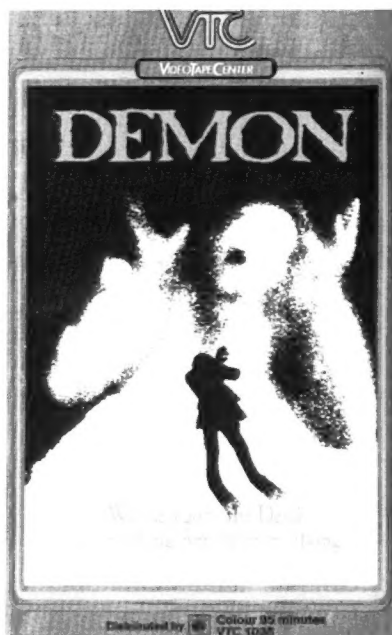
LARRY COHEN



succeeds in complicating the story, apart from that this is a real classic. As far as the gore goes, there isn't any so this could easily be shown on T.V., but as far as I know I don't think it ever has? WHY NOT?! It's a damn-sight better than a lot of T.V. films.

NEXT ISSUE.

I'll be sticking with LARRY COHEN and taking a look at two more little parts of past that were once released in the U.K., but are no longer available - "DIAL RA!" and "Q THE WINGED SERPENT". So stay tuned and don't touch that dial.



THE GODFATHER OF GORE GETS GRILLED & ROASTED!

THE H.G. LEWIS INTERVIEW!

Now this is a man who really needs no introduction at all. I guarantee that all of you reading this will have seen one of his films in some form or another! He is quite simply the guy who started all this splatter/gore stuff and hence is a legend in his own lunch-time!

This interview was carried out by my mate Andy Kelb when Mr Lewis was doing a P.R. thing in Germany, so enjoy it.

Q: YOUR FILMS HAVE A CULT STATUS IN THE U.S. WHAT ABOUT THE REST OF THE WORLD?

A: Until a couple of years ago the only place in Europe anybody could walk into a theatre and see one of my movies was in France. In England it had to be in private film clubs, which was something of a joke because I wasn't the only one caught in that trap. Anyone who wanted to show a movie would call a theatre a private film club and instead of selling tickets they'd sell memberships, so the law didn't make a lot of sense, but I'm very much aware that there are places on this planet in which a film like mine are not well thought of by the authorities. My feeling is though that with what's happening with global television where satellites give you instant pick up from any country to any other country these regulations will fall very quickly.

Q: DID YOU EVER GET ANY TROUBLE WITH CENSORSHIP IN THE STATES?

A: We had situations in which theatres wouldn't show our pictures because of organised opposition. I remember we opened "BLOODFEAST" in a town called San Diego in California,

we got a whole bunch of letters, threatening letters infact! And we knew they all came from the same place, not because the all came from San Diego, but because they all had the same message, with the same word spelled wrong, it wasn't very smart. They referred to "You wreckless men!" and spelled it as if it was a car wreck, which I thought was funny.

Every body tries to impose their morality on everybody else, what I think is good for you! And I hate that, in my opinion no force on this planet is more destructive than dogmatic morality, in which I try to tell you what's good for you.

We've never had anybody haul us into court about our films, no.

Q: WHICH RATINGS FROM THE M.P.A.A. DO YOUR MOVIES USUALLY RECEIVE?

A: Well, when we shot "BLOODFEAST" there was no rating. It was right at the time when ratings were becoming a factor, subsequently when I began to submit these movies I would get a phone-call saying "you realise you're going to get an 'X'?" I said "In that case don't rate it at all" and in fact one case we did get an 'X' I just didn't acknowledge it. One of the problems independent movie makers had, and still have to some extent, is lack of representation on these ratings boards. Now the 'X' rating has been changed to 'NC 17' which doesn't sound quite as forbidding. But there was an occasion when "THIS STUFF WILL KILL YOU", which seems to have vanished into history, was rated and I objected to the rating and I had already payed for it. You know you don't automatically get a rating you have to pay for it...



A GORE GORE GIRL!

Q: HOW MUCH IS IT?

A: At the time I think it was \$450 based on the budget of the movie and with my movies I wasn't in trouble. So I had already paid this fee and it came back without any recommendations of anything to do to get an 'R' etc... So I went before an "Appeals Board" in New York with a print of the film and I could tell by the type of people there that I was wasting my time - they were all old and weren't movie goers. After that I quit submitting pictures altogether. Today's market is a little easier because many pictures are "Unrated".

Q: NOW YOU AND YOUR FILMS ARE BECOMING POPULAR AGAIN, DO YOU THINK IF SOMEONE GAVE YOU THE MONEY YOU'D DO A SPLATTER MOVIE?

A: Well, I don't think I'd make a movie as raw, by raw I don't mean outrageous, but raw in terms of production value as some of the things I did before. The industry has gone to far, and now I'm very sensitive to video cassettes. The other problem I have is now I have a reputation so I don't dare turn out a piece of junk. If I make another movie it would have a little more finesse to it, but I would still deal in intensive gore, rather than extensive gore, that was my trade mark. And I feel today that some of the movies I see lose their entertainment value because they 1) Are too deadly serious, and 2) Are enamoured with the effect from a



ARTWORK by DAVID COOK.



technical point of view, rather than from an audience point of view. I went to see "Raiders of the Lost Ark" a number of times, and there's a scene where they open the ark and the skin is stripped off everybody's faces, now that's an admirable technical feat, but people will admire the scene rather than become involved in it. In "2000 MANIACS" where the guy gets pulled apart by 4 horses....

Q: 2 HORSES! I ONLY SAW 2!

A: You may have seen only 2.... well actually there was only 2 we shot them from 2 different positions. But the audiences react even though they can't see very much, so what I would do is let them see a little more and I would also include my ultimate effect that we were never able to do in the wizard of gore, in which we pull a body apart, just totally, and the camera doesn't pan away.

Q: SO WHAT DO YOU THINK ABOUT TODAY'S AMERICAN HORROR MOVIES? LIKE FREDDY, JASON & MICHAEL MYERS?

A: Well they've become parodies too. In my country I saw a T.V. commercial starring Freddy, I think that's stupid! Because when you pull someone off his pedestal it makes him into a buffoon, a clown, he's no longer horrifying at all. I also think they're beginning to repeat themselves where people don't know which movie is which.

Q: DID YOU THINK THAT WHEN YOU MADE "BLOODFEAST" IN THE '60S IT WOULD BECOME A LANDMARK GORE FILM?

A: I certainly did not. This whole thing stuns me, especially when people write telling me what I meant to do with that movie, it's become a subject of analysis. We shot "BLOODFEAST" our intention was simply to make another picture that the major companies couldn't make. What I hadn't realised was that so many



people would jump on this wagon, and it didn't happen right away. Even though "BLOODFEAST" was a commercial success from the first day it played anywhere it was about a year and a half before others started to make that kind of movie. We'd already made "2000 MANIACS" as a follow-up. And the juggernaut has not quit rolling since.

Q: WHAT HAPPENED TO YOUR PROJECT "GRIM FAIRYTALES"?

A: Nothing has happened at all yet, I'm sitting with the script. The title of the movie is - "HERSCHELL GORDON LEWIS' GRIM FAIRYTALES". I wrote it for somebody who had sworn we were going into production. This was 7 years ago. He has vanished, but I still have the script so whenever you're ready, I'm ready!

It's a series of 4 episodes and I would like to shoot that because having 4 separate stories 1) It would be easier to shoot, and 2) If you don't like one then you'll like another. I'm safer with that kind of



thing. I also have a script for "BLOODFEAST II" if that ever comes up, and who knows one day it may happen?

Q: CAN YOU TELL US SOME OF THE STORY FOR THAT?

A: "BLOODFEAST II" is about a guy who runs a T.V. show in the future and the T.V. show is one where if the contestants lose they spin a big wheel and whatever's on that wheel happens. So if it says "cut off arm" then an arm gets cut off, "gouge out eye"... but they are very game and one girl picks up her arm and waves it at the audience saying "come back next week!" And the girl who spins the wheel gets her finger-tips cut off with razor-blades, it's done with high good humour. In a sense it's a combination of horror and science fiction. Every now and then I'll hear about somebody who will offer to appear in what they call a snuff movie in exchange for a big payment of cash to his family and I find that absolutely sickening! I'm not sure that snuff films really do exist, I keep hearing about them? That's out of my area altogether, I don't think that's at all entertaining.

Q: IS IT POSSIBLE TO GET COPIES OF "A TASTE OF BLOOD"?

A: Yes, I thought "A TASTE OF BLOOD" had vanished forever, then 2 years ago in Los Angeles the guy who now owns all my movies, called Jim Maslith (?) of "Shock Films" decided to show 11 of my old movies and he said "we're going to show "A TASTE OF BLOOD!" I said "come on", so I went out there expecting to see a scratchy print, but it was a brand new print. You can tell a new print because the reds are brilliant red, the magenta die is on the top of the film and as it ages

THAT ELUSIVE TASTE...!



AND AGAIN!



the red turns brown. "A TASTE OF BLOOD" has tremendous production value for me, it's the most expensive film I ever made, it runs 2 hours and the acting is pretty good. It's a modern day Dracula story and of all the stuff I've made is the most mainstream and logical to go on video, so we'll see.

Q: WHO IS YOUR FAVOURITE DIRECTOR AT THE MOMENT, OR EVER?

A: Oh, I can't answer that! There's a fella named Cronenberg who has done some very good work.

Q: WHAT ABOUT JOHN WATERS?

A: Well, John Waters doesn't really work on this type of film. I like John a lot, he's a really nice guy who pretends he's not. I like John because he doesn't take himself too seriously.

INTERVIEW BY ANDY KELB.

THE GORE GIRLS

Directed by: H.G. LEWIS.

Starring: FRANK KRESS, AMY FARRELL, HEDDA LUBIN, RUSS BADGER, NORA ALEXIS, PHIL LAURENSEN.

Firstly I must say this is my favourite H.G. Lewis film. It's so D.T.T. and camp to the extreme, it also contains some of the best acting to be found in a Lewis movie, but that's not saying much is it?

Right the story.... well there isn't much of a story - nut with a face fetish goes about mutilating young women. Abraham Gentry - ace detective is payed by a newspaper to catch the killer, and that's about it. It reads like a thriller/who dunnit, but plays like one of the most extreme gore movies you'll ever see.

Made in 1971 but not released in the U.S. until '74 this was Lewis' final sortie into gore country and his most graphic. As always the whole thing is done on a shoe-string and it shows, but the nut's obsession for ripping apart his young victim's heads does make for some very distressing mutilation action that makes up for the painfully low production values.

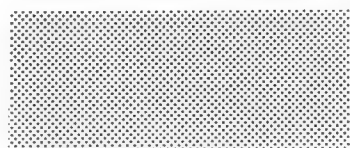
"GORE GORE GIRLS" has elements of Mr Lewis' "nudie" past in a multitude of strip-joint scenes, but is pure unadulterated "Godfather of Gore" when it counts most, and that's the main thing, and talking of gore "G.G.G." includes such delicacies as: arse bashing with a meat tenderiser and then salted, multiple eye gougings and head shreadings, throats slit everywhere, an ironed face - steam and all, a face boiled in a chip-pan, another smashed repeatedly into a broken mirror... and so the list goes on, but the real piece de resistance is when one well endowed woman has her nipples cut off with a pair of scissors and two glasses

filled with the chocolate milk that comes out of the holes. As you can tell it's pretty extreme stuff, but it's all done so badly no-one could ever be offended, not these days anyway! I bet when it was first shown at the drive-ins there was people puking everywhere?

Herschell is indeed the grandfather of splatter and this is the most splattery (?) of all his creations. A definite classic in low budget sleaze - the original exercise in "Bad Taste"!!

THE FILM: ***
THE GORE: ****

As mentioned on the back page of ITF #7 "GORE GORE GIRLS" is available UNCUT, IN ENGLISH, NO SUBTITLES, from VIDEOROM MAILORDER, ZOSENEN STR 20, 1000 BERLIN 61, W-GERMANY. They cost £29.95 each, cash or international money-order, get one NOW!!!!



ZOMBIE 90

EXTREME PESTILENCE

VIOLENT SHIT

ORIGINAL VHS - ZOMBIE 90 (ENGLISH)
(RUNNING TIME - 80 MINS)

£19.99

ORIGINAL VHS - VIOLENT SHIT (GERMAN)
(RUNNING TIME - 75 MINS)

£17.99

ZOMBIE 90 - T-SHIRT (L or XL only)
(FULL COLOUR ON WHITE SHIRT)

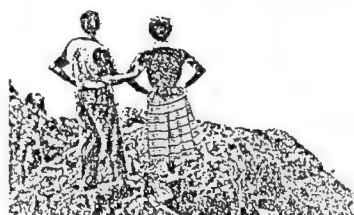
£9.99

ZOMBIE 90 - OFFICIAL POSTER (A1 size)
(FULL COLOUR)

£2.99

Send cash or money order to:
STEVE AQUILINA,
RUDOLF KINAU WEG 1,
2082 UETERSSEN,
W. GERMANY.

ALL U.K. ORDERS SENT FROM WITHIN U.K.



The alternative to the alternatives

COUNTER PRODUCTIONS

PO Box 556, London SE5 ORW

We have: Principia Discordia, Mondo 2000, Journal Wired, Semiotext(e) USA, Orgone Accumulator Handbook, Semiotext(e) SF, File Under Popular, Fortean Times, Beat Your Relatives To A Bloody Pulp, Indecent Acts In A Public Place, Sidney The Bat Is Awarded The Order Of Lenin, In Your Blood, Sound Choice, The Abolition Of Work, The Cereologist, Loompanics Greatest Hits, Red Army Faction Communiques, Vague, Smile, ReR Quarterly, Small Press Yearbook 1991, Ungawa, Variant, Mark's Little Book About Kinder Eggs, Emergency, If Comix, Version 90, Bring Me The Head of Derek The Dust-Particle, The Unknown Deserter, Aurora, Dagon's Downfall, Winstanley's Writings - and many other publications that will astound, confound and amaze. Small Press, Marginalia, Artists' Books, Broadsheets, Comics, and more.

Write for our free mail order catalogue of unusual titles!

IMAGES OF DEATH

FICTION

The doorway looked dark and oppressive, with the only streetlamp in the vicinity shrouded by the leaves of a stout oak tree, one of many that lined the plush residential area.

Sara Clark bit her lower lip as she looked across at 123 Vincent Road. The muscles in the corner of her blue eyes wrinkled with concentration as she peered through the gloom of the night. Clutching tightly to her shoulder bag, Sara crossed over the road and knocked on the hard wooden door. The wind whipped her long blond hair across her face as she waited.

In the bag that her fingers dug into, sat the invitation to the private showing of William Stevens latest art exhibition, entitled, "Images of Death". The invite had come as a great surprise, as usually his work was only seen by anyone on the opening day of the shows. She was tense and nervous as she waited for the door to open.

For the first time, Sara noticed the push button bell that was situated on the door frame. Somewhere in the gallery a chime rang out as she pressed it. After a few moments, light seeped out from the gap between the frame. Slowly, like a scene from a cheap horror movie, the door squeaked open inwards and a set of gnarled fingers like dry twigs curled around its edge. Sara stepped back in fright as a scrutinizing, dead fish like brown eye, covered by a thick lensed pair of glasses that magnified the eye, peered out. Lax greasy grey

and black hair fell down over his wrinkled forehead. Chapped, dry lips parted as he spoke in a wheezy, tired old voice. "Miss Clark, I assume?"

"please, call me Sara," she replied. He smiled as the door swung fully open. "Well don't just stand there Miss Cla... Sara, it must be cold, please, come in."

Walking through, he closed the door behind her... It shut with an ominous click like the lid of a coffin. His hands disappeared into the deep pockets of the paint splattered smock that he wore as he guided her away along the corridor.

"May I ask why you've decided to let me have prior viewing of your exhibition?" asked Sara as they walked. Stevens stopped and turned to her, his face unnaturally caressed with obscure shadows from the meagre lighting. "My child, the whims of artists like myself, are not for so called artistic critics like you to ponder on." He carried on walking.

Sara watched him for a couple of seconds, her mouth hanging open as she shook her head in disbelief at his town. Following in silence, the only sound came from their footfalls on the stone floor as they echoed down the corridor.

Signs pointed the way to the "Images of Death" art show, the lettering in red, dripping like blood. When they reached the huge gallery that his show was in, Stevens flicked on the lights upon their entrance. Spotlights burst into life, multi coloured beams of light illuminating

the enormous canvas's that hung on the walls. The paintings themselves were abstract collages, the colours of russet brown, white, red, pink and grey intermingled.

The spotlights highlighted the raised contours, large splashes and white protrusions of the pictures. From some of which eyes peered out, bleak and vacant as only synthetic ones could be. "Wonderful," exclaimed Sara as she walked into the centre of the room. "Excellent, how have you done it? It's just brilliant. The colours... everything just brings the theme of death to life, if you'll excuse the pun." She laughed at her own joke. Ignoring Stevens' silence, she continued, "This must be your best work ever. But why the empty spaces?" Sara indicated the large blank areas that stood out starkly on some of the walls.

"Because they are for my latest works," he replied.

She turned towards him just as the claw hammer began its descent. With no time to stop the blow, the hammer head crushed through her skull causing her to fall to the canvas covered floor.

"Never could abide critics," he muttered as he continually assailed her body with blows, causing her blood to splatter the area in a mad artistic design. "I think I'll call this one Fresh Kill," Stevens whispered as he brought his paintbrush out.

(SHAUN JEFFREY)

ALL THE FUN OF THE FAIR

FICTION

And at last, night had come. Not just any night, the night. The last night at the fair. The old man had been waiting for this night for a long time - sixty years, almost. But he was getting on and had decided that seventy-seven was as good an age as any to see in his last fair.

He wandered through the fair's grounds slowly, contemplating days gone and days to come. If those to come were as good as those which had passed, he would count himself a very fortunate man indeed.

And, finally, it was all coming alive! Like a butterfly emerging from a chrysalis, the fair showed signs of life. Side-shows were opened up, rides uncovered, lights flicked on, orders and greetings were barked in the night. Soon the people would arrive in their droves and the fair would become complete, revitalised by the excited cries of the young and not-so-young on the dive-bombers and ferris wheel and waltzers. Human blood to flow through the fair's currently-empty arteries. The old man loved this stage of the proceedings.. the calm before the storm. He himself had worked with various fairs for most of his life, operating practically every kind of ride conceivable, and his blood was buzzing in electric expectation of events to unfold.

The smell of hot-dogs cooking caught the old man and he smiled, thinking of chubby children greedily gulping down this culinary delight with tomato sauce-streaked faces and hands. He thought of young courting couples, laughing and sharing candy floss. It had always been the same, from Aberdeen down to Bristol, and always would be. He had spent almost sixty years around fairs and knew their every nuance and subtlety: teenagers groping in the dark behind the haunted house, for some maybe a first fumbling attempt at adolescent love-making. He smiled as he recalled his first french kiss at one fair at thirteen, with the girl who'd later grown up to be his first wife. Dead twenty years, God rest her soul.

The old man walked along slowly, drinking it all in, nodding to and exchanging pleasantries with some of the ride operators he recognised as old school from his old days as a wanderer up and down the sceptred isle. So many towns, so many faces, so many memories. It had been a good life - a tiring one, but a good one all the same. But still, that semi-nomadic existence had had its own compensations. There seemed to be something about a young, strong shows man that made him irresistible to local lasses no matter where, and the old man himself had had his own share

of....irresistibility in his youth. He smiled once again. Yes...irresistibility. Good times, good memories, of tongues and teeth and fumbling hands in the dark.

The old man had led a full life, of that he had no doubt, but knew intuitively that this was to be his last taste of the old times. His eyesight wasn't getting any better, for one thing, and the arthritis that now plagued his knees and fingers sometimes now made even the simplest tasks agony-ridden chores. But still, he would forget his physical discomfort for tonight and enjoy himself. Maybe eat one hot-dog too many for old time's sake and go home with an aching belly.

He played the slot machines for a good twenty minutes and, finally, every ride was in operation. The old man stepped through a growing throng of youngsters at the waltzers and into one of the cars, narrowly pipping two giggling girls for it at the post. They got into the car behind instead and the ride was soon full enough to start up. The old man felt that familiar deliciously giddy feeling creep insidiously into his gut. How many times in his life had he ridden the waltzers? More times than there were stars in the galaxy, it seemed. He knew it would be soon.. soon...

The ferris wheel was the first to go. It simply disconnected from its stainless steel stand and began hurtling crazily through the crowd. Heads split open, limbs were torn from bodies, couples died screaming, children were crushed, wives lost husbands. The old man heard the screams of fear and pain and horror commence in earnest as he whipped round for the sixth or seventh time, and he smiled secretly to himself. How sweet those cries were to him. But ohh, there was more. He had outdone himself this time - tonight was to be his piece de resistance!

One of the dive-bombers carriages came loose at the very apex of its ascent, plummeting through the air for over a hundred yards at sixty miles an hour before impacting against the brick wall of a social club on the fair's boundaries. The occupants, a teenage boy and girl, were pulverised instantly, and thus found themselves mixing bodily fluids in a way they had not contemplated earlier in the evening. A puddle of black blood began to pool out from the wreckage and a severed female arm flopped out onto the ground in front of a screaming toddler. The child, not surprisingly, dropped the ice-cream cone it was licking at and began to wail with renewed gusto.

And still it was not over. The huge twirling cage came free of its moorings and crashed to the ground, crushing several people and bisecting a fat woman unfortunate enough, to have been in its trajectory path. The

cage's occupants suffered numerous broken backs and bones, and one screaming boy's leg-bone jutted from the ruins of his limb just above the knee. There was more vomit than usual on that ride. As the waltzer whipped around, slowing now, the old man could see people running and screaming. The panic and horror did him good. He loosened off the safety bar as the car came to a halt - never did seem to get a long enough ride on those things, he mused. But still, to see what he had created.

The old man stepped calmly out of the car and down the wooden stairs leading to the ride into the screaming throng. He had done pretty well by the look of things and had a pretty good tally - fifty or sixty at least. The mud underfoot was bright, slippery, sanguine red as it was tramped underfoot by people running and screaming in all directions. The old man beamed. He'd never done three rides before, had never dared to but ah, what the hell, tonight had been special, his swansong. His parting gift to the world of fairgrounds and ferris wheels. He grimaced as he stepped over a crushed girl on his way to the exit, dodging round her screaming mother. Everything had come together in a beautifully baroque orchestra of pain and screams and blood and pain and bone. Truly a symphony to remember...he had conducted it well. He reflected on all the other times up and down the country when he'd sabotaged rides in the last six decades, on how often

he'd wanted to do more than one at a time, but had never dared on fear of raising suspicion. It was all so easy if you knew how - a loose nut here, a removed pin there...and bingo! So easy if you only knew how and, having worked on all these rides before, he did know how.

But ah, tonight would definitely be the last one - undoing nuts with painfully arthritic fingers was no picnic now. But one thing was certain he'd gone out with style; he could hardly wait for the newspaper reports in the next day's papers. He'd clip them and save them with all the other reviews of his performances for posterity, marvelling at his own audacity and ingenuity. The tabloids would talk of metal fatigue and ineptitude for a couple of days and then the story would be forgotten - always the same. But the old man knew. He might even write a book about his escapades, to be printed after his death, of course. He'd call it "All The Fun of The Fair": a tale of lust and blood and candy floss. Just what the public wanted - a comprehensive catalogue of fairground life and death over a period of more than half a century. Now wouldn't that be an eye-opener?

The old man smiled as he wandered slowly home, thinking melancholy, bitter-sweet thoughts about his life as a showman in days gone by.

(GRAHAM RAE)

FRIGHTNITE 1

The Organisers would like to thank everyone who came along to FRIGHTNITE 1 at the Apollo Crosby on July 20th, and made it such a cracking event. But wait, is it a bird, is it fuck, it's

FRIGHTNITE 2

ALL NIGHT HORROR FILM FESTIVAL

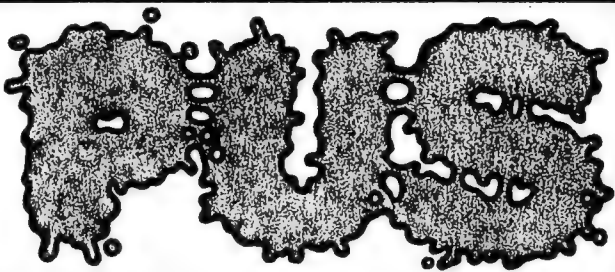
If you would like more information about FRIGHTNITE 2 send an S.A.E. to FRIGHTNITE, 35 Hilberry Ave. Tuebrook, Liverpool L13 7ES Tel. 051-220-5914

The FrightNite T-Shirt

EXCLUSIVE, LIMITED EDITION
HIGH QUALITY, ONE SIZE (XL)
BLACK (RED) LETTERING & WHITE
SKULL)

Only £7.00
including p&p

PAPER &



Hey it's another page put together by you, if you happen to be a fanzine editor that is. This is where I give as many home-made zines a plug as possible, I mean there's room for as many zines as you all can make. So send along your zines by 30th NOV 91 and it'll be in ITF #9, all I ask is you do the same for ITF.

EASTERN HEROES

ISSUE #12

PROFILE ON YUKARI OSHIMA, JOHN WOO, OPERATION CONDOR, JACKIE CHAN, DONNIE YEN, DOLPH LUNDGREN, ETC....

£2.50 PER ISSUE.

36 A4 PAGES TO:

EASTERN HEROES, P.O. BOX 409, S.E.18. 3.D.W.

MORTAL REMAINS

ISSUE #3

THE OFFSPRING, FADE TO BLACK, BLOODFEST, FANGO WEEKEND OF HORRORS, DANGEROUS OBSESSION, MIND KILLER, JIM VAN BEBBER INTERVIEW, DAVID LYNCH PROFILE, ETC....

\$5.00 PER ISSUE.

20 A4 PAGES TO:

MORTAL REMAINS, c/o KEVIN V. LEWIS, 1835 CENTRE CITY PARKWAY, #145, ESCONDIDO, CA 92025, U.S.A.

ACTIONS OF REBIRTH

ISSUE #3

PUNK PARENTS, BOILED ANGEL, DISCORDIANISM, LUCIO FULCI, H.G. LEWIS, FLAGBURNING, CYBERPUNK, KISMET H.C., ETC.....

£1.00 PER ISSUE.

20 A4 PAGES TO:

ACTIONS OF REBIRTH, APOSTOLOPOULOU 56, HALANDRI 15231, ATHENS, GREECE.

GORY COMIX

ISSUE #6

ARENA, SLAYWALKER, SILVER MOON, JEST THE GOOD PARTS, SS EXPERIMENT CAMP, SILENT NIGHT DEADLY NIGHT, CALIGULA REINCARNATED AS HITLER, ETC....

\$4.00 PER ISSUE.

TO:

GORY COMIX, J.G.P., P.O. BOX 989, LONDONDERRY, N.H. 03053 - 0989, U.S.A.

IMAGINATOR

ISSUE #7

ORIENTAL MOVIES SPECIAL, JOHN WOO INTERVIEW, DARIO ARGENTO & RICHARD STANLEY INTERVIEWS, DUST DEVIL EXCLUSIVE, LOADS OF CHINESE FILM REVIEWS AND FEATURES, ETC....

£2.20 PER ISSUE.

36 A4 PAGES TO:

IMAGINATOR, c/o KEN MILLER, UNIT 1, HAWK HOUSE, PEREGRINE PARK, GOMM RD, HIGH WYCOMBE, BUCKINGHAMSHIRE, H.P.13. 7.D.L.

AUTOPSY

ISSUE #13

IF LOOKS COULD KILL, IRON ANGELS, LOVE CAMP 7, ANGEL 3, SS EXPERIMENT LOVE CAMP, ZOMBIE 90, LEATHERFACE, DON'T GO IN THE HOUSE, PHANTOM BROTHER, EATEN ALIVE, AMAZON JAIL, ROSEMARY'S KILLER, ETC....

\$1.00 PER ISSUE.

8 A5 PAGES TO:

AUTOPSY, 89 PANGEZA STREET, STAFFORD HEIGHTS, BRISBANE, Q.L.D. 4053, AUSTRALIA.

MAGAZINES OF THE MOVIES

ISSUE #2

FILMS AND FILMING, WORLD OF HORROR, TIME SCREEN, U.K. HORROR FANZINES, LETTERS, DIRECTORY, BRITISH FILM MAGAZINES, AMERICAN FILM MAGAZINES, AUSTRALIAN FILM MAGAZINES, ETC....

£2.50 + 40p POSTAGE PER ISSUE.

84 A5 PAGES TO:

MAGAZINES OF THE MOVIES, c/o RAY STEWART, 45 KILLYBAWN RD, SAINTFIELD, BALLYNAHINCH, B.T.24. 7.J.P., Co DOWN, N. IRELAND.

NORA K

ISSUE #4

SHOCK 'EM DEAD, MacGYVER, FOX Y BOXING, CALIFORNIA STAR PONY GIRLS, JAZZ WARM UP TO TRACI LORDS, RAW NERVE, LOVE BITES, BATTLE OF THE STARS, MY LOVE TO TEASE, ETC....

£1.00 PER ISSUE.

44 A5 PAGES TO:

NORA K, 118 HIGH STREET, EASTLEIGH, HANTS, S.O.5. 5.L.R.

OOH MY BRAIN HURTS

ISSUE #5

A - Z OF ARGENTO, SILENCE OF THE LAMBS, HENRY, KING OF NEW YORK, ZOMBIE FLESH EATERS, CENSORSHIP IN THE U.K., DETH METAL, COMICS, ETC...

£1.00 PLUS A 27p STAMP PER ISSUE.

24 A4 PAGES TO:

OOH MY BRAIN HURTS, c/o DANIEL AUTY, 9 ANDREW CLOSE, WOKINGHAM, BERKSHIRE, R.G.11. 2.H.Y.

VIDEO WATCHDOG

ISSUE #7

BARBARA STEELE, BLOOD BATH, PORTRAIT OF TERROR, TERROR-CREATURES FROM THE GRAVE, TRACK OF THE VAMPIRE, RALPH ZUCKER, ETC...

\$24 FOR 6 ISSUES.

66 A5 PAGES TO:

VIDEO WATCHDOG, P.O. BOX 5283, CINCINNATI, OH 45205-0283, U.S.A.

SAMHAIN

ISSUE #28

ED NEAL, DARIO ARGENTO & JOHN WOODBRIDGE INTERVIEWS, CHIMERA, TERMINATOR II, FRANKENSTEIN MOVIES, FICTION, THE BORROWER, ETC...

£2.00 (INC P+P) PER ISSUE.

40 A4 PAGES TO:

SAMHAIN, 77 EXETER RD, TOPSHAM, EXETER, DEVON, E.X.3. 0.L.X.

PSYCHOTIC REACTION

VOL 2, ISSUE #1

DEADBEAT AT DAWN, A BETTER TOMORROW, NIGHT ANGEL, HEAT, SEX DEMONS, 50'S TRASH, STRIPPED TO KILL 2, SONNY BOY, GATOR BAIT, JUVENILE DELINQUENTS, NUDE ON THE MOON, ETC....

£1.00 PER ISSUE.

24 A4 PAGES TO:

PSYCHOTIC REACTION, 50 WINGFIELD RD, GREAT BARR, BIRMINGHAM, B.42. 2.Q.D.

WORLD OF FANDOM

VOL 2, ISSUE #13

F.X.2, POPCORN, KARI WUHRER, SILENCE OF THE LAMBS, SHELVES OF DOOM, TERMINATOR II, CLASS OF NUKE 'EM HIGH II, JOHN BUECHLER, ROCKETEER, FULL MOON, DINOSAURS, RETURN OF THE VETERANS, COMIC NEWS, ETC....

\$5.00 PER ISSUE.

76 A4 PAGES TO:

WORLD OF FANDOM, P.O. BOX 9421, TAMPA FL 33604, U.S.A.

THE ORIENT EXPRESS

ISSUE #1

AKIRA, I LOVE MARIA, GUNHED, MAD DOCTOR OF BLOOD ISLAND, HAYAO MIYAZAKI, BUBBLEGUM CRISIS, ETC....

£1.50 PER ISSUE.

20 A4 PAGES TO:

THE ORIENT EXPRESS, c/o ASTOUNDING COMICS, 61 PYLE ST, NEWPORT, ISLE OF WIGHT, P.O.30. 1.U.L.

THE KILLING MOON

ISSUE #1

SAM RAIMI INTERVIEW, NEWS ON EVIL DEAD III + IV, JORG BUTIGEREIT INTERVIEW, NEKRO II COMP, HONG KONG MOVIES, THE DEAD NEXT DOOR, EYE STABBING ON FILM AND LOTS MORE!

£1.50 (INC P+P) PER ISSUE.

32 A4 PAGES TO:

THE KILLING MOON, ALEX LOW, TOP RIGHT, 1071 POLLOKSHAW ROAD, GLASGOW G.41. 3.Y.G.

FACTSHEET FIVE

ISSUE #46

HORROR ZINES, MUSIC ZINES, AUDIO REVIEWS, ZINE REVIEWS, VIDEO REVIEWS, BOOK REVIEWS, T-SHIRTS, CALENDARS, GAMES, ETC....

\$5.00 PER ISSUE.

136 A4 PAGES TO:

FACTSHEET FIVE, MIKE GUNDERLOY, 6 ARIZONA AVE, RENSSLAER, N.Y.12144 4502, U.S.A.

THE MOTHER OF SIGHS

ONE AND ONLY ISSUE

OPERA, IT, JES FRANCO, LES SEXANDROIDES, STORM CONSTANTINE INTERVIEW, FICTION, ARTICLES, OBSCURITIES, AND MORE...

£1.25 (INC P+P) PAYABLE TO "A. LOW".

32 A4 PAGES TO:

MOTHER OF SIGHS, c/o ALEX + LORRAINE, TOP RIGHT, 1071 POLLOKSHAW RD, GLASGOW, G.41. 3.Y.G.

WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN! WIN!

It's...

Competition time

VERY IMPORTANT!

IN ORDER TO HAVE ANY CHANCE OF WINNING THESE COMPETITIONS EACH ENTRY MUST BE ON A SEPARATE PIECE OF PAPER.

NO EXCEPTIONS!!

(This doesn't mean you have to send loads of separate post-cards, put them all in one envelope!)

HOUSE 4

This issue I've got THREE copies of the most recent MEDUSA release - **HOUSE 4**. All you've gotta do to be in with a chance of getting one of these babies is answer the following question, correctly:

Q: WHO DIRECTED THE ORIGINAL "HOUSE" FILM?

The deadline for your answers is 30th NOVEMBER 91. All winners will be picked from a hat on that day. Now read the review at the back!



HOUSE 4

Medusa
PICTURES

LEVIATHON

Also I've got THREE copies of **LEVIATHON**, it's coming out on sell through in October, but thanks to CBS/FOX you can win a copy early if you can answer the question below, correctly:

Q: WHAT IS THE CONNECTION BETWEEN "LEVIATHON" AND "ROBOCOP"?

Once again the deadline for answers is 30th NOVEMBER 91. All winners will be picked then.

PUMPKINHEAD

You can also win a copy of **PUMPKINHEAD**, it too is out on sell-thru in October, and I've got THREE to give away, once again thanks to CBS/FOX. Here's your question:

Q: WHAT WAS THE ORIGINAL U.K. VIDEO RELEASE OF "PUMPKINHEAD" CALLED?

Yeah you're right, the deadline is 30th NOVEMBER 91. All winners are picked then.

FRIGHTNITE 1

Keeping up with the usual trend of giving away T-shirts I've got THREE of the exclusive **FRIGHTNITE** I festival T-shirts to give to you lucky people. All you gotta do is answer the teaser below correctly and you're in with a poke:

Q: IN THE FILM "FRIGHTNITE" WHAT WAS NAME OF THE VAMPIRE THAT LIVED NEXT DOOR TO CHARLEY BREWSTER?

Deadline for your answers is 30th NOVEMBER 91. I'll pick the winners that very day.

VIOLENT SHIT 2

To go with the EXCLUSIVE "VIOLENT SHIT II" coverage in this issue Steve Aquilina has very kindly given me TEN **VIOLENT SHIT II** T-shirts to give away to you lucky people out there. All you've got to do to be in with a shot is answer the following question correctly:

Q: TELL ME ONE OTHER FILM WITH THE WORD "VIOLENT" IN THE TITLE - "VIOLENT SHIT I or II" DOESN'T COUNT!

That deadline you already know: 30th NOVEMBER 91. Winners drawn then.

EVE OF DESTRUCTION

THE WINNERS: IAN CARROLL, PLYMOUTH. JULIAN SMITH, ESSEX. ROB JONES, CARDIFF.

BACK STAB

THE ANSWER: "THEY LIVE"

THE WINNERS: MICHELLE FLYNN, GWENT. J.K.L. MILOSZEWSKI, LEEDS. MARTIN GRAY, NORWICH. P. LEWIS, GWENT. D. LETTS, ESSEX.

MONSTER MOUTH

THE WINNERS: PAUL O'BRIEN, MIDLOTHIAN. DEAN BLUNDELL, BIRMINGHAM. JASON A. FIVE'ASH, LONDON.

ZOMBIE 90

THE ANSWER: ANDREAS SCHNAAS.

THE WINNERS: MARK TINGLE, SHEFFIELD. MIKKO AROMAA, HELSINKI. MARTIN MEEKS, HIGH WYCOMBE.



NEKROMANTIK II

THE ANSWER: 1988.

THE WINNERS: MARTIN MEEKS, HIGH WYCOMBE. CHRIS MUNDAY, HULL.

REAL LIFE HORROR

CHARLES MANSON



Charles Manson - who doesn't know what he did? Or, more correctly, what he didn't do? Found guilty of the slaughter of seven people in late '69, Manson wasn't even close to any of the murders, but was said to have given the orders, which in U.S. law is guilt by association. A huge legend has been built up over the years regarding this small, articulate man with the weird eyes. Meanwhile, the names of those who actually did the killings (Susan Atkins, Tex Watson, Leslie Van Houten and Patricia Krenwinkel) are all but forgotten.

Manson simply hated "straights" and wouldn't conform to their ways even at the risk of the death sentence. He paid for his unruliness and arrogance through the terrible vendetta of a slighted prosecuting attorney. Books, articles, films, recordings all chronicling Manson's life and times are legion. In America, the family still exist in one form or another, Manson becoming something of a cult hero to a new generation of social outcasts.

"The myth of 'Charles Manson has twisted more minds than I was ever accused of' Manson.

Charles Milles Manson was born in 1934, to an alcoholic mother with dubious income, and an unknown father. By 16, he was already known to have been involved in most forms of petty crime as well as pimping, homosexual rape, car theft and armed robbery. At 34, having spent over half his life in some form of institution, he was released into the world of peace, love and understanding; the world of the hippies. With

his vast experience of life and convincing manner, he was soon attracting several impressionable young girls, Susan Atkins being among the first to start following him around. More youths became attached to the group, known as "The Family", mainly due to the free sex available and Manson's seemingly never ending stream of drugs (mostly LSD, the popular hallucinogen of the time). Manson was said to have control over his followers through the fear induced by bad trips and taboo breaking sex (Atkins said he told her to think of him as her father while making love).

Manson had elaborate plans for his family, whom he considered unique. The 10 or 15 hard-core members were usually joined by a further 10 or 20 similar minded youths, hangers on or bikers (he had tried, unsuccessfully, to enlist "Satn's Slaves", a "Hell's Angels" group, as family bodyguards). After settling at an ex-movie ranch in California, Manson revealed his plans for moving the entire group into the nearby desert to live their alternative life-style. This was later alleged to include the somewhat improbable theory of "Helter Skelter" that the black man would rise up and kill the white, and that Manson would return with his family, when it was all over, to rule over the supposedly inferior coloureds. It was said that the killings were a preliminary to "Helter Skelter", with Manson hoping the authorities would blame the blacks, sparking off a war.

Whatever the reason, on the night of 8 August 1969, Atkins, Watson and Krenwinkel, with Linda Kasabian, a major prosecution witness, as lookout, savagely killed 5 people, including the 8 $\frac{1}{2}$ month pregnant actress Sharon Tate, wife of director Roman Polanski. The following night, the same team, plus Van Houten, killed a businessman and his wife. In both cases, the attacks were brutal, involving repeated beatings and stabbings. Slogans were written on the wall in blood ("Pig", "Healter Skelter"(sic), "War" and "Death to Pigs"). Though the following police investigation was fraught with incompetence and non-cooperation, the suspects, now including Manson, were all under arrest by December. In April, 1971, they were sentenced to death (this was commuted to life imprisonment on the abolition of the death penalty in California, Feb 1972). Since 1978, the 5 lifers have had the opportunity to apply for parole. Manson has tried several times, but, probably due to his notoriety it is unlikely he will ever be set free.

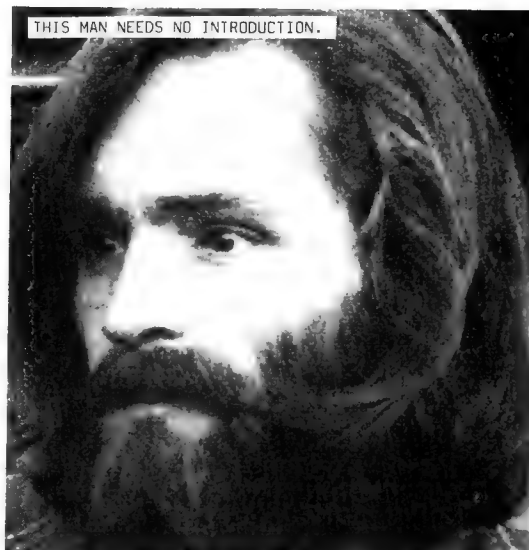
Several books have been written about the Manson case, the most famous being "Helter Skelter" by Vincent Bugliosi, who was the district

attorney who prosecuted Manson. Though it really is quite fascinating reading, it does show Bugliosi as a man obsessed. Atkins, Watson etc, the psychos who carved their victims up, rate less space together than Manson does on his own. The hatred Bugliosi has for this man is frequently surprising and inexplicable. Nevertheless, it is the most informative book available, and never boring reading. It has recently been rereleased. "Without Conscience" by Nuel Emmons is supposedly Manson in his own words" as told to his former cellmate. Nothing about this rings true, the whole storytelling style is Emmons', as is obvious from his introduction and conclusion. I would guess most of it is made up. "The Manson File" by Nikolaus Shreck consists of Manson's drawings, poems, stories, letters etc, and very good it is too, giving more insight into his character but still not the story of the events of those fateful nights. Other books include "The Family" by Ed Sanders, "The Ultimate Evil" by Maury Terry and apparently both Atkins and Watson had their stories printed in paperbacks in the early 70's.

In 1968, Manson was a budding singer/songwriter with a full repertoire of songs, ably supported by his family. He had befriended the Beach Boy Dennis Wilson who had been going through a period of drugs and depression, and even stayed at his home for some time. A further theory to the reason for the murders was that Wilson had introduced Manson to Terry Melcher, a record producer. Manson, believing Melcher would help, visited him at his home but was sent away somewhat unceremoniously. Months later, so the story goes, Manson sends his family to murder the occupants of the house, not realising that Melcher had long since gone, Tate and friends having moved in. So anyway, Dennis Wilson gives Manson the opportunity of using his recording studios, and the resulting songs, though never officially released, made up an L.P. called "The Lie". As they stand, the songs are, if nothing else, competent. They range from the excellent ("Mechanical Man", "Ego" and "Big Iron Door") to the somewhat messy ("I Once Knew a Man" and "Eyes of a Dreamer"), but there is definitely some talent at work there. The Beach Boys used one of his songs on the b-side of their none too successful single "Bluebirds Over The Mountain" and on the "20/20" album, retitling it "I Never Learn Not to Love" (from the original "Cease to Exist"). There is an excellent and informative passage in Steven Gaines book of the Beach Boys, "Heroes and Villains", about Manson's involvement with Wilson.

Films: "THE OTHER SIDE OF MADNESS" (1970, dir: Frank Howard) appears to have been filmed at the start of the trial against Manson and the others and thus contains some inaccuracies (4 girls instead of 3 being prosecuted, the makers obviously including Kasabian as a defendant when in fact she was let off; no details of the second night of the killing as it seems unlikely any details were available; the use of drugs (LSD), denied by all involved). Shot in black and white with a short colour insert showing Sharon Tate (Debbie Duff), billed only as "The actress, dancing with Roman Polanski (Ralph Papin)", the director, the film mostly chronicles the life of the family (sex, drugs and rock'n'roll) in a singularly amateurish fashion. There is also a brief interlude of the director's idea of Helter Skelter: some black guerilla types terrorise an old lady! The depiction of the killings is well done and very realistic, not exploitative in itself, which makes it all the more harrowing. Manson is played by John David who doesn't really look the part, says nothing and appears only briefly. Manson himself, however, appears on the soundtrack singing one of his songs, "Mechanical Man", which goes really well with the rest of the film. A genuine oddity, check it out if you can. Strange thing: the video cover (Palace) uses pictures from the later film "Helter Skelter".

"HELTER SKELTER" (1976 TVM, dir: Tom Gries), described by Steven Scheuer ("Movies on T.V.") as "repellant, irresponsible", is an almost word-for-word copy of Bugliosi's book, which makes it heavy going if you're at all familiar with the work, but I'm assured it is still quite interesting to the casual viewer. Made as a U.S. T.V. movie of over 3 hours length, the British video version (CBS/Fox) is missing nearly



85 minutes. Probably most of the murders have been snipped, as these are fairly glossed over, though what we do see promises something pretty gory. There is much footage of the family life, showing it up for the less glamorous side of dirt and squalor it undoubtedly was, and a mere spattering of swearing and nudity which probably gave it the '18' certificate. What it has going for it are the performers, who are uniformly excellent. Nancy Wolfe as Atkins and George Di Cenzo as Bugliosi are superb and really make their characters come alive. The real honours, however, must go to B movie stalwart Steve Railsback as Manson. Truly inspired acting, he looks exactly the part, even down to Manson's diminutive stature (5ft 2" in his stockinged feet) and Southern drawl. I felt the film dragged on a bit, but the performances do pull it out of the mire.

Other film-connected with Manson includes "SNUFF", which takes its whole storyline from the killings, and John Waters "MULTIPLE MANIACS", where in typically bad taste, Divine owns up to the murders months before Manson is accused (Waters later became a serious Mansonophile, collecting memorabilia, staying in contact with the family, and regularly visiting Watson in jail before he "got religion"). There was a documentary made in 1972 called "MANSON" (a.k.a. "THE MANSON FAMILY") but I've seen no more than clippings from it. A review of "MANSON'S FAMILY MOVIES" (1984), made, apparently by the family about the murders? Appeared in "Shock Express" vol 2/3. It was followed by a letter from the director who claimed that John Waters had a hand in it. It shows that the modern-day family are in control, if not of Charles Manson himself, then the legend of Charles Manson certainly. Manson has appeared in several U.S. T.V. and radio interviews (most available on bootleg tape over here), but we've only seen one in this country - "MURDER IN AMERICA", a

documentary about the reasons why people kill. An interview with the now aged Manson appears, with the smug and "concerned" interviewer asking him about the killings and how he could commit such atrocities! Typically Manson sidesteps these and all other questions, playing up for the film cameras, acting the fool, showing either himself or the interviewer up as an idiot, depending on how you view it (I know what it looks like to me).

Charles Manson's name is everywhere, from cheap jokes in U.S. sitcoms to bands like "Junior Manson Slags". It's a name to make people sit up and take notice, to most invoking an image of evil incarnate, to others, he is no more than a small time nobody who killed someone famous. Charles Manson may act the showman and his attempts to shock are, at times, quite juvenile, but there is more to him than meets the eye. He isn't a messiah, or a genius and he may not deserve to be a legend, but he is a fascinating character. And whatever you perceive him to be, you'll find it hard to ignore him.

"I wouldn't be here had it not been for those people you call the family. They are the ones that put me here. They are the ones that butchered up a bunch of people and said, 'Hey, we want you to see this guy!'" Charles Manson.

(MICHAEL SLATTER)

THE FAMILY.



WEASELS, CANNIBALS & KILLER BUMPKINS GOING CHEAP!

AN INTERVIEW WITH LOW-BUDGET GORE MASTER NATHAN SCHIFF.

THE MAN

I bet 80% of you out there in readerland have owned a scratchy, black and white copy of one of this guy's films? You know if you have, for titles like "WEASELS RIP MY FLESH", "LONG ISLAND CANNIBAL MASSACRE" and "THEY DON'T CUT THE GRASS ANYMORE" don't leave your memory very quickly, and that's saying nothing for the films themselves!

The man in question is a Mr Nathan Schiff. You might well have read about him in "DEEP RED #5"? But since then the man himself has been busy finishing an epic called "VERMILION EYES", which has yet to greet the unsuspecting public.

I was very lucky to get a postal interview with Nathan and what follows is a blow-for-blow account of that very same questions and answers by mail interview.

Q: WHEN AND WHY DID YOU DECIDE TO GET INTO FILM-MAKING?

A: I was eleven years old. As a child movies were really mind candy for me. They were something that stimulated certain aspects of the developing brain of youth. I immersed myself in all of it, nothing could escape being recorded, analysed and absorbed within the shell of my knowledge thirsty mind. And indeed when I discovered that I was capable of projecting my own images via a home movie camera... that is how it began. It would be several more years before I learned one must also have a distributor.

Q: THERE SEEMS TO BE A LOT OF H.G. LEWIS IN YOUR FILMS, WAS HE A MAJOR INFLUENCE? WHO ELSE WAS?

A: No suffice to say that I had never seen a Lewis picture until after "THEY DON'T CUT THE GRASS ANYMORE". I had just finished shooting and was in post production when a friend showed me this video of all the gore footage from "The Gore Gore Girls", horrible washed out scratchy footage. I liked the music and that Lewis had the

nerve to use a march by Johann Strauss for mutilation scenes. Then I saw "Bloodfeast" and, I don't know why, I put in a newspaper cutting headline that reads "Legs Cut Off", but her whole body was destroyed! In that regard you could say I was influenced. I suppose the genre as a whole was an influence.

Q: WHAT ORDER WERE YOUR FILMS MADE?

A: "WEASELS RIP MY FLESH", "LONG ISLAND CANNIBAL MASSACRE" and "THEY DON'T CUT THE GRASS ANYMORE".

Q: YOUR FILMS ARE OBVIOUSLY MADE ON A VERY LOW BUDGET, DO YOU FINANCE THEM YOURSELF?

A: Yes, although I have been told a shrewder investment would have been the purchase of a candy bar.

Q: YOU USE A LOT OF MUSIC FROM OTHER PEOPLE'S FILMS IN YOURS, DO YOU EVER GET AN FEED-BACK FROM ANYONE WHO'S MUSIC YOU'VE USED?

A: Never. Who cares! My films are so insignificantly cheap who would have the energy to bother? Besides, they should be flattered that I found their soundtracks adequate enough to employ in my productions.

Q: II SAID IN "DEEP RED" THAT YOU DO ALL THE F.X. YOURSELF, DID YOU HAVE ANY TRAINING IN THAT OR ANYTHING ELSE?

A: Everything I have ever done has been self-taught. No film school. No special make-up training. Unfortunately, I hate doing special f.x.. I'm not an f.x. person. I really wish I didn't have to bother with any of it, it's simply a matter of necessity. You must keep in mind that had I received any training I'd probably be an accountant now!

Q: A LOT OF THE ACTORS IN YOUR FILMS LOOK VERY SIMILAR, I WONDER WHY THAT IS?

A: If two is a lot (seemed like more...Ed) then so be it. I have only used the same two people, John Smihula and Fred Borges in "Weasels..." & "...Massacre". Smihula was also in "...Grass" and is the main character in "Vermilion Eyes". I can't say enough about John Smihula. He is the heart of the films. He does everything, literally. If the heart stops pumping - well you get the idea. A resilient, charming lad.

Q: WHERE DO YOU GET YOUR ACTORS AND ACTRESSES FROM?

A: Most are friends and/or acquaintances. I have never used a so-called, professional actor. I suppose I didn't have to tell you that! A lot of those who appear in the films had never seen one prior to actually





THE EYES HAVE IT!

starring in one. Another reason I rarely use the same person twice!

Q: WHAT KIND OF FEED-BACK HAVE YOU HAD FROM HORROR FANS AROUND THE WORLD, TO YOUR MOVIES?

A: I'm surprised to find that people from all over the world appear to like the pictures very much. Since I sincerely believe that no-body who has made any film anywhere that has received any kind of press are cheaper than mine. Now I don't use the term "cheap" to show how much production value I can get from each dollar, that's not the issue at all. One must understand how difficult it is to create a product that will be considered acceptable to the viewer. If one can get through that picture and he or she says, "Gee, that wasn't bad" - well then you're pretty damn lucky. I have no crew, no sophisticated equipment - it's amazing they exist at all! Even by Super-8 standards.

Q: HOW ARE YOUR MOVIES SOLD, DO YOU HAVE A DISTRIBUTOR?

A: I sell them myself through mail-order, although I haven't in quite some time. I spoke with a distributor and they prepared a package for the films. They wanted to retitle "LONG ISLAND CANNIBAL MASSACRE" as "CANNIBAL HOOKERS Part 2"! "But there are no hookers in the film!" They said "don't worry - we'll find a connection". This is the mentality of some of the people who deal with this stuff.

Q: SO TELL ME ABOUT "VERMILION EYES", HOW DID IT COME ABOUT?

A: I felt there was a dead end to the kind of films I was making. You must keep in mind that when I made those films the market had not yet been flooded with endless bloodbaths that were made basically to show-off

bloody special effects. When I made those films I thought I was doing something different - of course as it turned out they were beginning to look like simply, more of the same. A psycho with a chainsaw, a psycho with a lawnmower, tweezers, hair-pins etc.. I felt I was losing sight of reason in favour of result and so I decided to make "VERMILION EYES".

Q: WHAT IS THE STORY OF "VERMILION EYES"?

A: It's about a man obsessed with death and sex, women and death. He has become disillusioned with life and seeks an answer. He fantasises about death, dreams about death. He wears a decontamination suit and films highway fatalities and other tragedies that involve death. At one point makes love with death. Not a putrid rotting half-decomposed corpse, which I personally don't find disturbing, just foolish. To make love to a fresh intact body in a severe state of rigormortis is much more distressing. Well this man's journey becomes darker and darker until.....Ahh, but enough. I don't want to ruin it.

Q: DO YOU A DEAL SORTED OUT FOR IT YET?

A: No deal. I don't believe I'm ready to sell it. I don't know when?

Q: WHAT WAS THE BUDGET? AND HOW LONG IS WHAT YOU DESCRIBED AS "A RATHER LONG FEATURE"?

A: Really cheap. But more expensive than the others. It's the most polished film I've done. Forgive me if I'm being evasive, it's a matter of ethics. Let's just say I could trade you the budget for a really good stereo system! The film runs 2hrs 25minutes. It was longer, but when I begin to alienate myself - a line must be drawn!

Q: WHAT PLANS HAVE YOU GOT FOR THE FUTURE? WOULD YOU LIKE TO BE SET LOOSE WITH A MAJOR BUDGET? WHAT KIND OF FILM WOULD YOU MAKE?

A: Many ideas. Many. Naturally I would embrace a major budget. I would use the same ideas only the more money the more one can expand on the idea.

Q: WHAT DO YOU THINK OF THE CURRENT CROP OF HORROR RELEASES AND THE STATE OF HORROR IN THE NINETIES?

A: At the risk of having your staff and your entire readership become

very angry. I must confess that I think very little of all of it. You see I found these type of pictures to be more endearing when they were new to the market. The 60's and early 70's. When they were real exploitation - when you knew the film makers were in it solely for the money - cos they turned out the best stuff. H.G. Lewis, Andy Milligan, Michael Findlay, Roger Corman, William Girdler etc... These were the pure exploitation films. You cannot bring back that time and climate. It's a point in history, today's stuff is really rotten because it's all self-conscious, self-indulgent and everybody is copy-cattng everybody and trying to make films and live up to films that are terrible to begin with. And the advent of video where everybody can make a movie - and you can watch any movie over and over and study every frame. The whole mystique is gone.

Q: HAVE YOU A CURRENT FAVOURITE DIRECTOR/FILM MAKER?

A: I'm my own favourite director, but only for films that will never get made because they could never live up to how I perceive them in my mind. So I am my favourite director of unmade and never to be made films.

Of made films "Akira Kurosawa" is my favourite.

And that's the way it looked in print. Read on for reviews of all three of Nathan's films to date and keep watching this space for a "VERMILION EYES" EXCLUSIVE!

THANKS NATHAN

HIS FILMS

WEASELS RIP MY FLESH

Directed by: NATHAN SCHIFF.

Starring: FRED DABBY, JOHN SMITHULA, FRED BORGES, JODY KADISH, STEVEN KRIETE.

The first of the Schiff trio so far released + it's an impressive debut. The thing with this kind of low budget, trashy, sleaze you've got to



put all preconceptions you've got about Hollywood horror films way back in your mind and just sit there, have a laugh, and enjoy the cheap and tinny, but unbelievably exciting roller-coaster ride.

The ride starts in '50s-sci-fi-land with a toilet-roll space rocket crashing to earth in a pond, its carrying several pods of slimy stuff that are thrown from the rocket and found by a couple of kids. One of the kids is bitten by a weasel as they are standing by the pond and so as revenge they pour the contents of a pod into the weasel's hole. Needless to say this stuff makes the weasel grow to an immense size and an appetite for human flesh grows with it.

It's very easy to spot Nathan's love for old films just by watching the start of this, it's '50s B-movie through and through.

Anyway the mega-weasel gets its first taste of human-burgers with the kids but soon goes further a field in search of food, unfortunately whilst crossing a road near the pond it's hit by a car and has an arm ripped off - turns out that each part of the weasel can survive on its own and soon the arm has grown teeth and everyone it bites turns rabid.

Enter the cops but not for long, as soon as they arrive at the pond to investigate the murders they're abducted by a nut who is keeping a mutant weasel in his underground hide away and wants to use their blood to purify the weasel's rabid plasma.

It's great to play spot the soundtrack on Nathan's films; "Dawn of the Dead" I noticed here, amongst others. Apart from that though his films are totally unique.

This isn't the goriest of his films by far but still has its moments such as arms being ripped and sawed off, a chest being ripped apart with a knife and various dismembered corpses lying around. The giant weasel is great and it finally meets its end at the hands of a wonderful ½ weasel, ½ cop creature. The acting is surprisingly good and the directing very competent. On the whole a cheezy classic.

THE FILM: ***

THE GORE: ***

LONG ISLAND CANNIBAL MASSACRE

Directed by: NATHAN SCHIFF.

Starring: JOHN SMITHULA, FRED BORGES, MICHAEL SIEGAL, JUDI GOUREVICH, PAUL SMITHULA, NANCY CANBERG.

Now this is the stuff Schiff is infamous for, even before the credits a girl is grabbed in the woods and tied up, then the nut who abducted her runs over face with a lawn-mower and pulls all the bits out of the mower bag, and that's before the credits!

Then the credits, accompanied by music from "Forbidden Planet" if I'm not very much mistaken? And the story continues:

A girl's head is found on a private beach and the scummy beach owner has to bribe the guy who found it to keep



quiet. This makes the beach owner late for a meeting with the guys who killed the girl found on the beach, the guys who are supplying body bits to feed the beach owner's father. Turns out the guy who took the bribe on the beach is a cop and he's on the case in a big way. Meanwhile there's more killings and more O.T.T. gore, including a bunch of intestines made out of sausage casings ripped out of a guy, a girl has her throat slit and so the list goes on.

Nathan may well hate doing the F.X. on his films but he has a certain flair for making something out of nothing, the same could be said for every aspect of his films.

Anyway the cop has quit the force to chase the killers on his own (?), but first he goes on holiday, while he's away though the cannibals do play, and more blood is spilled, trouble is the cannibal's son is getting fed up with feeding his father, but it's not that easy to stop, his father won't let him, now the cop's back and here's his chance to stop - for good!

Everyone in this film is after gore, even the cop does some mutilation of his own when he catches up with the gang members... ahh but! No I'm not telling you, there's a real surprise ending!

This is a really good solid film,



FILM EXTREMES FESTIVAL

This is it! Your chance to see;

NEKROMANTIK 2 NOCTURNAL DEMON A BETTER TOMORROW 3

At the Scala Cinema on October 26th!

JORG BUTTGEREIT WILL BE APPEARING LIVE ON STAGE

For further information send a S.A.E to Ken Müller, UNIT 1, HAWK HOUSE, PEREGRINE PARK, GOMM ROAD, HIGH WYCOMBE, BUCKS.

low budget doesn't mean low imagination, so I don't know why I'm so surprised? Why doesn't somebody give this guy a couple of million \$'s? He could do wonders! Shit I'm starting to sound obsessed with money and budgets, I'm not really honest! Hey there's that "Dawn..." music again! This guy only steals from the best films! I love it!

THE FILM: ***
THE GORE: ****

THEY DON'T CUT THE GRASS ANYMORE

Directed by: NATHAN SCHIFF.

Starring: JOHN SMITHULA, ADAM BERKE, MARY SPADARO, LEANA MANGTARANO, MATT ZAGON, LISA STANISLAW..

It seems the newer the film the gorier it is, he must've really got the taste, God knows what "VERMILION EYES" is going to be like if that's the case?

Nathan always likes to start the film before the credits and "I.D.C.T.G.A." is no exception. It starts with a mutilated doll and a voice over that talks about fate, society and the world going mad. This is followed by a radio news broadcast that tells of all the disasters in the area and the traffic report, but the real

groceries follow this lot - a couple are brutally murdered in a park and mutilated beyond recognition. Turns out the killers are a pair of country bumpkins working in the city and walking around dressed like circus freaks, funny how nobody even bats an eyelid at their appearance, I guess that it's a symptom of the big city mentality?

Anyway the freak brothers find themselves another couple and really go to town - the guy gets a hot metal spike shoved up his arse and then shot and the woman... well gets gutted and basically ripped to shreds so you can't even recognise it's a bunch of pigs intestines covered in rubber skin... sorry a human being! This is followed by the newspaper headline mentioned in the interview - "LEGS CUT OFF!" and an introduction to the police, who are on the case, bad accents and all.

The gore is amazing! Though not amazingly done it's so O.T.T. you don't even notice, for example a young girl is grabbed on her lawn by the duo and has a fire-work put in her mouth and exploded, then she's shot in the crutch with a rifle and her private parts eaten by an Alsatian. For some reason the acting is much worse than the other two films? Maybe it's intentional? You'd expect it to get better, not worse, wouldn't you?

There's not much of a story to "THEY

LONG ISLAND CHAINSAW MASSACRE.



"DON'T CUT THE GRASS ANYMORE" it seems more like an experiment in gore? If you didn't know better you'd swear that Schiff had seen "THE GORE GORE GIRLS" before making this, but there ya go! Not the best of the three, I preferred "LONG ISLAND CANNIBAL MASSACRE"! But they're all great fun and pure entertainment!

THE FILM: **
THE GORE: *****



PSYCHOTIC REACTION

" HORROR, ACTION, SLEAZE AND EXPLOITATION !"

VOL 2 ISSUE 1

DEADBEAT AT DAWN, A BETTER TOMORROW, NIGHT ANGEL, SONNY BOY, HEAT, SEX DEMONS, NUDE ON THE MOON, STRIPPED TO KILL 2 ITALIAN HORROR OVERVIEW, DIARY OF A JUVENILE DELINQUENT AND MORE !!!! OUT NOW ! PRICE £1/\$4 INC POSTAGE !

VOL 2 ISSUE 2 - DEC 91 !

ARTICLES/FEATURES ALREADY FINISHED INCLUDE ;

JIM VAN BEBBER INTERVIEW (DEADBEAT AT DAWN, CHARLIE'S FAMILY), ITALIAN HORROR UPDATE, UNDERGROUND IN AMERICA (NICK ZEDD, RICHARD KERN etc), MUSIC, 'ZINES, ORIENTAL OVERVIEW (INCLUDING ; HEROIC BLOODSHED, ACTION, MARTIAL ARTS, TORTURE AND WOMEN IN ACTION MOVIES !), DIARY OF A JUVENILE DELINQUENT AND MORE !!

REVIEWS INCLUDE ;

LUTHER THE GEEK, THE NEWLYDEADS, SHOCK 'EM DEAD, THE CHURCH, BEYOND DREAMS DOOR, MY LOVELY BURNT BROTHER AND HIS SQUASHED BRAIN, KILLING SPREE, SLIME CITY, BULLET IN THE HEAD, ONCE A THIEF, OPERATION PINK SQUAD, FATAL TERMINATION, THE WILD WILD WORLD OF JAYNE MANSFIELD, MANTIS IN LACE, GUINEA PIG, TIGER ON THE BEAT, BLOOD SALVAGE AND A WHOLE LOT MORE !!!!

SEND SAE TO BE INFORMED OF PRICE DETAILS ETC WHEN READY !

PSYCHOTIC REACTION, 50 WINGFIELD RD, GREAT BARR, B'HAM, B42 2QD.

"WHAT WE GONNA DO CHARLIE ? CREEPY CRAWL SOME PIGS HOUSE "

Letters

Dear Steve,

I've stuck with you since issue 1, and in that time you've progressed from "just another horror zine" to one of the U.K.'s best, standing proud up there with Samhain, so keep up the good work - who knows what the future holds?

Anyway, enough arse licking, and on to my main point, namely Lucio Bloody Fulci. Yes I'm getting pretty fed up with the old guy. O.K., Flesh Eaters, The Beyond etc... are true classics, but that doesn't warrant a never-ending stream of reviews of crap that he has produced over the years, that no-one wants, or will ever get to see. Sorry to gripe mate, but you did ask if anyone had opinions on Fulci, so here's one.

On a happier note, I agree 100% of your review of "The Killer". I'd seen the trailer a couple of times at various festivals and was more than a little intrigued. When I heard it was on video, I searched Stoke on Trent high and low (not exactly a mecca for videos, is Stoke) but finally tracked down a copy. Brilliant! Makes "Die Hard" look like an episode of "The Bill"!

GRAHAM OGLE, STAFFS.

Hi Graham,

Thanks for the letter. You'll be glad that the "Eye on Obscurities" section has finished with the old spaghetti-splatter-master, for now anyway. I've pretty much exhausted the lesser known I.F. films that were/are released in the U.K., but don't count on never hearing about the old guy ever again in the pages of IN THE FLESH!

Dear I.T.F.

As the organisers of "Frightnite 1" Film Festival, we would like to thank the film fans and the other people for turning up and supporting the event (most notably the "Psychotic Reaction" & "In The Flesh" crews and alex Chandon for letting us show "Bad Karma", Simon Wilson from Warrington UCL for support, "I2" trailer and prizes).

This was the first time we'd set anything up on this sort of scale and it was an experiment, firstly to see if we could do it, and secondly to assess if there was a demand for future similar festivals in the Merseyside area.

We feel it was successful on both counts (although we could have done with more people, but this was the first, and can only really be assessed after a second or third Frightnite). The crowd reaction to the films and the "show" on the night was very favourable. Questionnaires returned have all been very positive (and quite flattering) so despite having wacking big holes in our respective bank accounts, we are pressing on with "Frightnite 2". Watch this space!

If people want to be kept informed about future developments; dates, venue, suggestions, film programmes, etc. then write to: FRIGHNITE, (S.A.E. please) 35 Hilberry Ave, Iuebrook, Liverpool 13 (Tel: 051 220 5914).

STEPHEN FARAGHER & MARTIN ELLIS.

Dear Steve,

Thanks for sending ITF 7. Yet another great issue!

Nice to see my letter made the letters page (and again...ED!) That's a sure fire way to get me to renew my sub's when it runs out.

Now for the big question. What's this "ADULTS ONLY" shit on the front cover? Is it a joke or are you getting pressure from some people? If it's the latter then I want you to know that I don't like it! The next thing you know you'll be asked to "tone down" your covers!

I would happily let my 10 year old nephew read ITF. (that is if I could drag him away from watching DAWN OF THE DEAD, DAY OF THE DEAD and THE EXTERMINATOR etc... for long enough!)

I loved the "AMSTERDAM RUN" piece by Mick although if I was going to Amsterdam it wouldn't be horror videos that I'd be trying to smuggle in!

MARK TINGLE, SHEFFIELD.

Hi again Mark,

Well you got another letter in here huh? You must be doing something right? On your point about the "ADULTS ONLY" on the cover - I just shoved that on there because of the contents of "SUCCUBUS" - The short story, I didn't find it too explicit but some people might so I just hedged my bets. You'll probably notice that it's not made a second appearance on this issue.

Glad you liked the "AMSTERDAM RUN" you're not the only one. Thanx!

THE TIGSAW MAN

CREATED BY JOHN SIMPSON 1990.



CENSORSHIT

around the world

WEST GERMANY

BY ANDY KELB

What follows is the first part of a casual and brief look at horror/censorshit in other countries around the world. We are starting with West Germany - a country that despite its reputation for producing O.I.T. horror - "NEKROMANTIK" and "VIOLENT SHIT" for example, has more than its share of censorshit problems as you'll see...

People might think everything's fine in a western, democratic country like Germany. Well, is everything really fine? Are people really free? The answer is: As far as watching what they want - NO! O.K. here goes:

The central point in the whole censorshit story is "paragraph 131" of the German legislation. This unnecessary paragraph says it violates the human dignity to show extreme violence against human beings (we're talking about films only here).

And to protect my dignity (at least I didn't ask them to protect my dignity) they ban every film that violates (in their opinion) this paragraph. How nice of 'em!

So to avoid the confiscating of their films the video companies cut out most of the gore scenes before releasing the film. If they didn't the company's management would find themselves in prison or will get a huge fine.

The next big thing in the story is the German ratings board F.S.K. ("Freiwillige Selbstkontrolle", which means "Voluntary Self Control"). By the way, it's definitely not voluntary to submit a film when the distributor want an "under 18" certificate (there are 5 ratings in Germany: all ages, 6, 12, 16 + 18). In fact, the distributor has to submit it.

In case the company want an 18 certificate anyway, they could go without submitting the film to the ratings board. But then the distributor would have even more problems.

Problem No 1: Most cinema chains don't play un-certificated films

Problem No 2: An un-certificated film would lure the officials like flies to shit and an immediate confiscation can be expected. You see it's a damn vicious circle. And of course, when the video companies submit a violent film to the board they say: "You'll get an 18 rating, but you have to cut that and that and that...."

The next tough mother is the B.P.S. ("Bundesprüfstelle", that means "Federal Examination Authority"!!! Are we living in a fuckin' communist country, or what?!?). These braindeads watch video films the whole day and put everything they think is not suitable for persons

under 18 onto a "video-index" (which appears in the censor's bi-monthly published magazine "B.P.S.- REPORT"). When a film is on the index the distributor is no longer allowed to publicly advertise their films. Moreover, it's illegal to rent, sell or show these films to people under the age of 18. What's the sense behind all this, you may ask? "We want to protect the youth from that garbage" the censor keeps saying. Oh God, please send brain from heaven!!!

As you can imagine, the situation for German horror and splatter fans is a very hard one. Yes, most of the films are available on the German video market but nearly everything is castrated, and sometimes even cuts are not enough to satisfy the censor. All you guys know "DAY OF THE DEAD"? Well, the uncut version would have been confiscated straight after the release and the distributor would have found himself burning in hell. To avoid this, the German distributor edited out every single splatter scene, then submitted it to the F.S.K.- board who gave the film an 18 certificate. You now probably think that nothing worse could happen? Wrong! After its release the film was available for a couple of years and then suddenly, yes - BANNED!!! What fuckin' sense does it make to ban a cut-to-pieces-film after it has been available for several years? I really don't know. Just to give you some

more examples of German censorshit stupidity:

They recently banned "PHANTASM" which has been officially available for about 10 years.

"RABID GRANNIES" can be found on the latest banned list, even though it has never been released in Germany (not even in cut form).

Though "DEMONS I + II" are nearly the same stuff, "DEMONS II" is officially available (but badly cut) and "DEMONS I" is banned (cut as well).

Instead of banning the whole "FRIDAY THE 13TH" parts they banned part 3 and 4 only (not that I'm complaining) Part 4 even has been heavily edited anyway and there are more graphic parts in the series - part 1 for example.

And, of course, you can find several cuts in nearly every horror and action film released in Germany, including: BLOOD DINER, BABY BLOOD, BRIDE OF RE-ANIMATOR, BASKET CASE 2, FRANKENHOOKER, COMMANDO, DIE HARD 2, ROBOCOP 2, SERPENT AND THE RAINBOW, TANGO AND CASH, DEEP RED, THE MUTILATOR, WITCHCRAFT, THE KILLER, THE PUNISHER, BLUE STEEL, DEAD CALM.. and hundreds more!!!!

After all that crap you probably ask yourself why is it possible that such sleazefests as "NEKROMANTIK" are available in Germany. Well, films like "NEKRO.." have never been released officially (i.e. they're not available to rent in video-shops) and were, of course, never submitted to



the ratings board (which would never let them through). These films are distributed in the underground scene only and the fact why those films are not banned is because the officials have never seen any of them. By the way, a small underground cinema in Munich was about to show "NEKROMANTIK 2" a few months ago. The officials raided the cinema and confiscated a 16mm copy of "NEKRO 2". Needless to say we're now afraid of the banning of the "NEKRO 2" video tape which has been released a couple of weeks ago. My last sentence goes to our beloved censors:

Hey you do nobody a favour. If you people don't like films, don't watch them. Films are not a problem of today's society. It's people like you that want to order others what to watch that are the problem.

As a kind of "P.S." I thought I'd mention the fact that all German film releases are dubbed into German language - very badly usually! Also the Germans use "PAL" format like ourselves.

I thought you'd also like to know that pornography is totally legal, hardcore and uncut in Germany in any form except child - at least they've got some sense....ED.

The following is a list of some of films banned in West Germany:

ABSURD
DON'T GO IN THE WOODS
THE BURNING
CANNIBALS
CELLAT (Turkish)
FOREST OF FEAR
DEMONS
DAY OF THE DEAD
FACCIA DI SPIA (Italian)
THE PROWLER
FRIDAY 13th - PART 3
FRIDAY 13th - PART 4
CECENIN SONU (Turkish)
PHANTASM
THE BEYOND
GIALO A VENEZIA (Italian)
I SPIT ON YOUR GRAVE
BLOODBATH (Bava)
INSAN AVCISI (Turkish)
THE DEVIL HUNTER
THE TEXAS CHAINSAW MASSACRE
LADY DRACULA
EATEN ALIVE BY THE CANNIBALS
MAGNUM THUNDERBOLT
ANTHROPOPHAGUS THE BEAST
MANGIATI VIVI (Italian)
MANIAC
MOTHERS DAY
THE NEW YORK RIPPER
NIGHTMARES IN A DAMAGED BRAIN
PRISON OF THE DEAD
CANNIBAL FEROX
BEYOND THE DARKNESS
BLOODY MOON
THE EVIL DEAD
TENEBRAE
NIGHT OF THE DEMON
BOGEY MAN 2
STREET GANG
VIRGINS OF HELL
MOUNTAIN OF THE CANNIBAL GOD
HORROR HOSPITAL
YAMYAMLAR (Turkish)
ZINDAN (Turkish)
CITY OF THE LIVING DEAD
ZOMBI HOLOCAUST

Do you think they've been talking to the B.B.F.C. some how?

STOP PRESS!! "DAWN OF THE DEAD" has just been banned in Germany, it was released twice and now both versions are illegal. Both were cut.

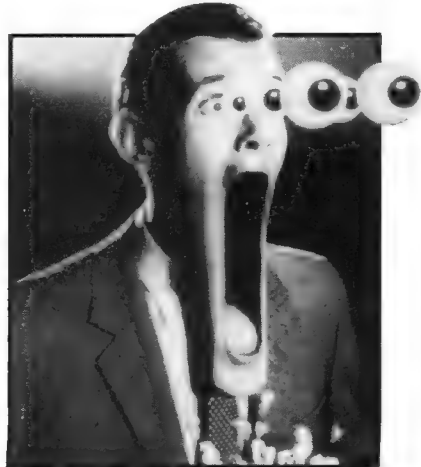


Über dem Jenseits

Lies, ein junges Mädchen aus New York, und ihr Freund Martin gehen mit großen Vorstellungen an die Planung eines neuen, verfallenen Hauses am Ende der Hauptstraße einer kleinen, idyllischen Kleinstadt. Lies hat das Haus geerbt und hat Arbeiter beauftragt das Haus wieder herzurichten. Doch Larry, der Anstreicher fällt aus ungeklärter Ursache vom Gerüst und bricht sich das Genick. Auch Joe der Klempner verschwindet plötzlich spurlos, als er im Keller eine Wasserleitung repariert. Die Lockstoffe nehmen kein Ende. Martin stürzt sich von der Leiter zu Tode und Emily wird von ihrem eigenen Schallhorn grauenvoll getötet. Schreckliche Laute und übernatürliche Erscheinungen treiben Lies an den Rand der Wahnsinn. Im düsteren Schwarz-Weiß-Bildnis Lies zu De

NIGHTSHIFT

ALL NIGHT FILMSHOW



HALLOWEEN HORRORTHON
FRIDAY 1st NOVEMBER 1991



For further information, write to:

UCI 10 CINEMAS
THE WESTBROOK CENTRE
WARRINGTON
CHESHIRE WA5 5TE
TELEPHONE: (0925) 416698

B I Z A R R E R I E !

"Who the fuck is Richard Griffiths," wrote Samhain editor John Gullidge in issue four of the excellent but short lived fanzine Whiplash Smile. I had dared write a letter to him suggesting that Samhain could be a little lighter in tone. That was his good humoured response. I've now revised my opinion about Samhain after having seen Fear and The Dark Side because at least John Gullidge knows what he's talking about and he doesn't simply reprint press releases.

But although John's tongue was planted firmly between his if not someone else's ample cheeks I'm sure it is a question a lot of you are asking yourselves.

Anyone who has followed the horror fanzine scene through names such as Paul Higson, David Flint, Nigel Bartlett, Gareth James, Phil Bond (stop me if I'm making you too nostalgic) will remember John Hill's Whiplash Smile. It's currently aiming for the record longest gap between issues. At almost two years and counting, if another one does come out I'm sure The Guinness Book of Records will be the first to receive a copy.

If you remember Whiplash Smile then I hope you also remember the rather natty little column called the Crypt of Terror. Well, I did that. Yes, little old me. And now I'm back. So bad luck everyone who hated it. Isn't life a bitch.

Anyway go green friends, go green. As I write this, I am overlooking the stunning bay of Naples after having spent the day exploring ancient Pompei. There's a beer in my hand, the music's playing, it's hot outside, and so am I. I'm down here for the annual Naples Film Festival, second only to Cannes on the film maker's calendar, to bring you

exclusive news of the wheeling and dealing on the international film scene.

I lunched with Oliver Stone yesterday here to publicise the final part of his Vietnam guilt trilogy. As "Platoon" dealt with the war itself, and "Born on the 4th of July" looked at the harrowing emotional scars the war inflicted, this latest film logically charts the bewildering rise of the Hollywood Vietnam movie through the late '70's and early '80's. Stone, attempting to vindicate himself for foisting "Talk Radio" on the world, wrote the script based on his experiences on the Platoon and Born sets. "NARM!" stars Charles Bronson as Stanley Kurbrick, and Dustin Hoffman as the embittered Stone. The smash hit soundtrack includes "I'm chewing over my Hamburger Hill" by Sinead O'Connor, Cher's "I got my booty on my Tour of Duty", and the SAW written "What a Dear Hunter I've got in my man" from Kylie. One to watch out for there.

While lunching with Dario Argento, David Lynch and Woody Allen yesterday I happened to ask them what it was that they looked for in their leading ladies. The general consensus was someone who was willing to sleep with you, move in with you, get the staring role and then leave with most of your money for someone half your age. Still, Woody Allen did say it in an extremely funny way.

Russ Meyer's also here to plug his newie starring Linda Blair, Sybil Danning and a six foot gorilla. It's called "Hung Kong". At lunch yesterday he revealed his latest project: a camping sex comedy with Blair and, surprisingly, Joanna Lumley, to be called "Fanny by Gaslight".

But it's not all good news here. Lucio Fulci, yesterday at lunch,

confided that contrary to rumours Beryl Reid is not going to cameo in his gory sequel to "New York Ripper". Speaking of which, he had an interesting anecdote concerning the original's infamous nipple slicing scene. Apparently a misunderstanding occurred on the first take, and the real actress was used. "Faces of Death" has picked up the footage. The Fulci interview in full:

"So, Lucy, tell me about your latest film. Mr Fulci... Lucio... Are you all right? Mr Fulci... Oh my God... Someone call an ambulance... Yes you, the man's dying here... Oh I see... It's like that is it... Well, bring him on then... So, Bruno Mattei. Tell me about the new film."

Everybody here is humming the new charity single made by the film industry to bail out Charles Band, as his latest company, yet again, hits the skids. It's called "Charles Aid". I bumped into sultry Julia Roberts just after eating lunch yesterday. After a quick bout of sexual foreplay she revealed she is to star in a hospital discomfort movie called "Sleeping with the Enema". She then gave me a startling, yet sadly wasted sneak preview in her hotel room later that afternoon.

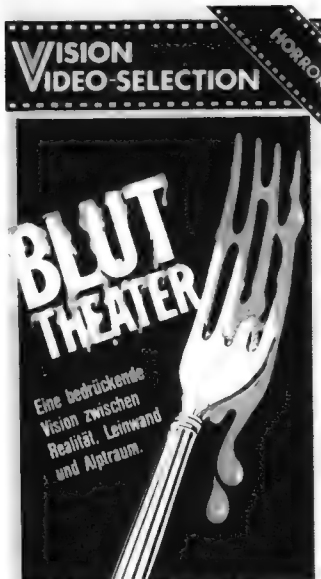
As I left, I noticed John Waters hanging around the women's toilets. He glanced around furtively and hissed at me to come over. His big news is that after pressure from the environmentalists he's going to do a remake of his classic film and call it "Hair Gel". I told him to stop wasting my time.

I think that's enough film news for now don't you.

So, on to the exciting stuff. But you've got to help me here. I'll describe a film to you, and if you know anything about it then perhaps you can write in and tell me. You see last year in Germany I picked up a video from a supermarket for about £4. I wouldn't have bought it if it had cost any more. And I honestly don't know where it's come from. One of those rare films that is never, never mentioned in film books. It's called "Blood Theatre".

According to the credits, it was made in 1978. I guess in the U.S. Written and directed by Derek Savage and produced by Richard Tasse, it stars Arch Joboulain, Dianne Davis, Peter M. Spitzer, Emily Spindler and Jo Manno. I know they sound like made up names but that's what the credits say. The quality of the video reproduction is sadly lacking. The dull colour could almost be mistaken for tinted black and white. The picture is grainy suggesting a 16mm or even 8mm original, and the music rips off the Alfred Hitchcock Presents introduction.

Inside the abandoned Crest cinema lives a deformed mad man. He sits in the projection booth watching old black and white films. You get the impression that he's quite nostalgic. Outside, a sign announces that the cinema is for sale.



Neues Video-Paketung
Hi-Color-High Quality
178 Min.
© Copyrighted Programm by JRS
Alle Rechte vorbehalten - Vertriebsgesellschaft Verleihvertrieb

Jan and Mitford Webster, your standard parents, receive a letter from an estate agent telling them they can buy the cinema. It's what Mitford has always wanted, his present job is pure drudgery. He decides that it will be a new life for them.

Cleaning the place up, they find a dead rat. It's a big shock. And then we see that a mis-shapen face with a wild eye is looking down at them. Noah, who is presumably Crazy Ralph's big brother, turns up and tells them in no uncertain terms that they shouldn't re-open the cinema. Mistakenly they ignore his advice.

A projectionist, Raymond, is taken on. Their tarty daughter, Jeannie, and son Ricky, who looks like a girl, also turn up to work. The grand opening is planned. A wholesome called "Grizzly Safari", ideal for all the family. In the projectionists booth, Raymond is watched by the eyes. In a moment of almost unbelievable lack of tension the projector is connected to the mains and the poor kid Raymond is electrocuted.

The film stops and the audience panics as a gallows is projected onto the screen. The police are called in. A fat thieving officer breaks into a locked room to discover a hanging decomposed body that smells bad. But despite the death of their projectionist the couple decide to carry on with the cinema. That evening while washing the dishes Jan is scared half to death by Noah mouthing off at the window. We learn that his brother used to work at the cinema and had died there.

Jan discovers a small hideaway near the projection room and pleads with her husband to close the place down. But foolishly he's not too keen on the idea.

The cinema opens again the next day. This time an inquisitive customer finds the locked room. He is brutally murdered and hung up. Jeannie goes to the store room in search of Coke cups. She is watched by the sort of face that would benefit from an active course of Bactol. Then, in flashback, we find out that she looks exactly like an old black and white film star that the murderer idolises. Naturally she is captured. She wakes up in the hideaway. Watching over her is the hideous face. The murderer is obsessed by her and declares that he wants to spend eternity alone with her.

Jeannie's parents think that she has gone home with her boyfriend but when they get home they discover the house is empty. She is, in fact, being forced to watch old black and white films which star her double.

Back home, Jan somehow realises where Jeannie is and rushes back to the cinema after writing a note. She rescues her daughter and starts to lead her to safety. But on the way out they bump into an enraged Noah. Suitably panicked by this they try to escape out the back.

Mitford returns home and finds the note. He dashes off. Back in the cinema Jan and Jeannie have found their way to the roof. Noah appears but suddenly the bloke with the mashed up face arrives to confront him. They are clearly brothers. After a brief fight poor old Noah is pushed

off the cinema roof to his death. Luckily though Jan and Jeannie have managed to escape.

The final scene shows the cinema closed again but inside we see flickering images.

Not exactly an exciting story I'm sure you'll agree but somebody made it somewhere and as a film it's better made than, say, "Blood Feast". So how about it. Ring any bells with you? Or maybe you recognise some of the credits' names. If nobody comes up with anything then I lay claim to having discovered a new genre film.

A second film for you now, and one that is a particular favourite of young Dave Flint of Sheer Filth infame. We're staying with the very obscure for the moment, don't expect me to keep it up in future issues. This one is a very weird film called "Death Bed - The Bed That Eats".

The action is split into four parts. Each is subtitled on the screen. We begin with "Breakfast".

The film opens to the sound of an apple being eaten. We see a big old house. Inside there is a room with a bed in it and a painting on the wall. A couple approach the house. They are looking for somewhere to have a picnic and a quick shag. Unsurprisingly they stumble across the bed. The girl is a bit scared but her boyfriend calms her down. "There's nothing to be afraid of," he says. Always a good phrase for a horror film script.

But as they start to kiss on the bed an apple gets sucked in. It emerges a few seconds later as a core. A bottle of wine disappears and a chicken drumstick. Inevitably the couple are soon to follow.

After this frenzied excitement we get the credits. Or at least we get what were supposed to be the credits. After the film's title the word "credits" come up on the screen, followed by "effects", followed by "effects" again. But that's all. Exactly what the credits are and who did the effects is left a mystery. No matter, the film proper starts.

Behind, or maybe in, the picture on the wall is a voice. This is a useful plot device because it narrates a lot and believe me this film needs a bit of explanation every now and again. We find out that the bed is telepathic and can move objects at will. Then a subtitle tells us that the second part of the film has started - "Lunch".

Three women come to the house. Diane, Susan and Sharon. They find the bed and despite it being the middle of the day Susan decides to take a nap. It's not long before she is sucked in and eaten. This is done in all its strange detail. The body is surrounded in yellow foam which consumes the tissue.

Elsewhere in the world we learn that Sharon is a runaway. Her brother sets off to find her. But the picture voice tells us that the bed is for some reason afraid of Sharon.

We then learn the bed's history and see a few of its other victims. These include two gangsters, some orgymakers, a vicar and a diseased painter. It is his picture, in fact his last, on the wall that speaks to us what's going on.

We find out that a wind-demon seduced a woman by turning himself in to a

man. The woman died during the bonk and filled with sadness the demon's tears fell to the bed giving it its magical eating ability. Moral - never shag a demon.

It now becomes clear that the reason the bed is scared of Sharon is because she looks like the original woman who died on the bed. She is, in a way, the bed's mother.

But no time to dwell on this revelation, it's time for part three, "Dinner". Realising Susan has gone, Sharon goes off in the car to look for her while Diane stays in the house. Yes yes, she goes for a lie down on the bed. Woken from a strange dream Diane finds out that she is half eaten. She drags herself almost to safety but gets pulled back in.

Sharon returns just in time to see Diane being eaten. Her brother also turns up and together they try to drag Diane's body out. But the boy only succeeds in dissolving his own hand.

At this moment of climax, the final subtitle appears - "The just dessert". The painting voice can suddenly talk to Sharon. He tells her how to destroy the bed. But alas it is too late. Sharon dies horribly and a corpse rises slowly while the whole place burns to the ground. And that's the end.

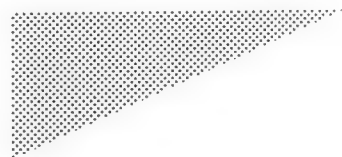
So there we have "Death Bed". The picture quality isn't bad, and you get a reasonable amount of blood when the people are eaten but what really drops this film down the well is its sheer stupidity. The acting is crap. All those seen are probably personal friends of the film makers so I don't hold that against them.

But what is frustrating is that if these people had the money to buy the film stock and the technical competence to point the camera then they could have put a good interesting story together.

Unfortunately what story they managed to come up with is confusing and thin in detail. In the unlikely event of you finding "Death Bed" in your local video shop, choose "The Thing" again. That's all you're getting for this issue. Writing those two up has severely depressed me. I think I'll go watch "The Blob" again to liven myself up. Next issue, topically, I'll be looking at the Christmas T.V. schedules. So get those time-shifting fingers ready there are some treats in store.

I'll also be starting a campaign to recognise someone who has contributed to possibly hundreds of genre films over the last twenty years. And still, nobody knows his name. But I've got to get a few facts straight first so for the moment you can keep on guessing. Have a nice Autumn. I'm going to Brazil for three weeks in October so I'll probably have a nicer one than yours. (Bastard.....ED!) Bye.

(RICHARD GRIFFITHS)



VIOLENT SHIT 2

PHOTO EXCLUSIVE!

ANDREAS - A TASTEFUL DIRECTOR!



SHOOTING MACHETE ACTION.



IS THIS WHAT THEY MEAN BY "UNDERGROUND CINEMA"?



Remember the review of the first one in ITF #6? The revelation of a second instalment being imminent in the very same issue? Well it's underway and moving towards us all at a rate of knots. The following is a, sort of, set report from the producer, cameraman, salesman and general dogs body - Steve Aquilina. Take it away Steve:

The title will be "VIOLENT SHIT 2: MOTHER HOLD MY HAND". K - the butcher from V.S.1 gets buried by a mysterious woman, who "adopts" K's son and raises him as her own maniac, ready to avenge the death of his father.

The new body count can start...

Andy says that this will probably be his last extreme trash/gore film. In fact we are planning a gore/action camp movie with a higher budget for next year.

For V.S. 2 we are working with two new names in the special effects business - Winni Holl and Sven Petersen. Andreas is director and F.X. supervisor. I am director of photography and executive producer again. Producing V.S. 2 is Reel Gore Productions (i.e. Andy and me), the former "Violent Shitters" are no longer participating in the film. (To be honest we did "throw some people out" of the crew). The atmosphere at shooting days is better than ever. Everyone knows what he/she has to do, and the new crew works perfectly together. The actors/actresses are very disciplined and are doing a great job.

Andy remarks that in previous films the blood didn't look "real" enough (too light red) so we're using REAL animal's blood this time. We're calculating on using 300 litres of blood, so watch out gore-hounds!

A heavy metal band called "Vice Versa" from Hamburg is composing a (heavy metal) song called "Violent Shit" for the film. The soundtrack will be performed by a new composer (to be announced). We are planning on showing V.S. 2 in February '92 (world premiere at the "Alabama" in Hamburg).

We are also planning on showing V.S. 2 and, eventually, V.S. and Zombie 90 in the U.K., do you readers of ITF know any of any underground cinemas in London, Manchester or elsewhere that'll be willing to show the film(s) via video projector?

(Write to Steve and Andreas c/o HARD TO GET VIDEOS, LANDWEHR 3, 2000 HAMBURG 76, WEST GERMANY.)

The police "disturbed" our first days shooting (not the first time) in the forest, but after a short discussion just wished us luck with our zombie (!) film.

So that's the way it looks so far. Not much real detail yet, but you can be sure of one thing - if the past releases are anything to go by it promises to be well over the top and Andreas Schnaas is very quickly getting himself a name for extreme sleaze and gore beyond belief!

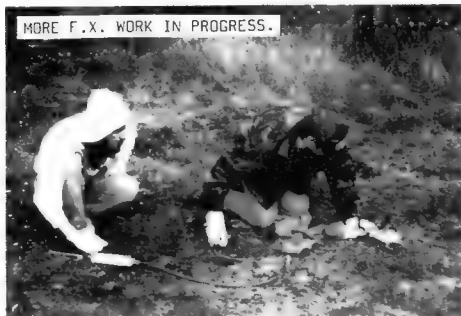
Watch this space for more details as and when I get them and enter the V.S. 2 T-shirt competition in this issue - NOW!!

VIOLENT SHIT 2

STEVE A. IN ACTION!



MORE F.X. WORK IN PROGRESS.



COMING AT YA IN I.T.F. 9!

RIGHT WHAT'S HAPPENING IN ITF #9? WELL THERE'S SOME OF THAT AND LOTS OF THE OTHER! FOR SURE THERE'S SOME "RUSS MEYER", "PAUL NASCHY", "LARRY COHEN", A COUPLE OF INTERVIEWS - DON'T KNOW WHO THOUGH?, THE A-Z GOES ON TO THE "I's" AND SOME REAL TASTEFUL STUFF, MORE CENSORSHIT AROUND THE WORLD, LOADS OF ORIENTAL ACTION AND HORROR FILMS, THE MISSING MINUTES, HOME-MADE HORROR, FICTION, REAL LIFE HORROR, LOADS OF GIVE-AWAYS, BOOK REVIEWS, FILM REVIEWS, SOUNDTRACK REVIEWS, PRIZE GROSS-WORD PLUS LOADS OF SEASONAL THINGS - REMEMBER IT'S A CHRISTMAS ISSUE ONCE AGAIN! GET IT!! THE PERFECT XMAS PRESENT!!

OUT BEFORE XMAS.....
HONEST!!

IN THE BEST POSSIBLE TASTE

RUSS MEYER

A LOOK AT OBSCURE "CLASSICS" OF EXPLOITATION CINEMA
BY JOHN P. DREW

Welcome back. First off I think I owe you an apology. I'd be the first person to admit that the "In the Best Possible Taste" column has been rather "lightweight" for the last few issues. This has mainly been due to personal and technical reasons which hopefully have been sorted out now. To compensate for this issue No 9 will feature a first for "In the Best Possible Taste", a "Sleaze-in Double Bill". So you have been warned! (It'll be another first if John gets his bloody article in on time...ED! You have been warned John!)

Anyway, on with the show. Russ Meyer is one of those guys I always knew I'd like, but until recently I'd never got around to seeing many of his films. Well, I wasn't disappointed and if you like big breasts, a sprinkling of violence and bawdy humour, neither will you be. Sleazy but fun! This issue we'll have a (very) brief look at some of his films with a continuation next time around.

RUSS MEYER'S UP!

Starring: KITTEN NATIVIDAD, MARY GAVIN, MONTE BANE, FOXY LAE & RAVEN DE LA CROIX.

Directed by: RUSS MEYER.

Even by Meyer's own manic standards "UP!" can only be described as "Wild".

The film takes place in a smalltown community populated by buxom women

(of course), lesbians, nymphomaniacs, well-hung guys, Adolf Hitler and assorted other oddballs. The community is shaken when Adolf is murdered in the bath by a piranha fish after he had just had a kinky sex session with two busty beauties and Paul, the local stud-for-hire. After the murder the film becomes a bizarre whodunnit which makes "Twin Peaks" seem like Agatha Christie! Busty stranger Margo Winchester jogs into town and kills a redneck truck driver after he rapes her. The killing is witnessed by the local randy sheriff, Homer Johnson. Who blackmails Margo into being his lover by claiming that he hadn't seen the rape. Pretty soon Homer introduces Margo to stud Paul, and his wife Alice, who run a diner. When Margo is employed at the diner business soon soars. Meanwhile, Homer is now servicing a cheery Red Indian squaw! Business has become so good at the diner that Paul and Alice decide to open up a bar. At the bar's opening night Margo's costume is so revealing it causes a riot sparked off by sex-starved local retard, Rafe. In a gore filled finale we are witness to multiple exsangs and a bloody chainsaw death very similar to Leatherface's demise at the end of "T.C.M. II"! Also, the identity of Adolf's murderer is revealed as being Alice who is really Eva Braun, Jr. the illegitimate daughter of Adolf Hitler! Paul attempts to kill Alice but both are arrested by the dildo waving Margo who is herself an undercover policewoman sent to solve the Adolf murder!!

All I can say is if you get the chance you must see "UP!" The dialogue is hilarious, the women gravity defying (especially the ample Raven De La Croix), the gore at the end is pretty extreme and the whole story is narrated by Kitten Natividad. Priceless.

SUPERVIXENS.

Starring: SHARI EUBANKS, CHARLES NAPIER, USCHI DEGART.

Directed by: RUSS MEYER.

Strapping young stud Clint works at Martin Borman's super service garage. Trouble is, his girlfriend Angel is so obsessive that she keeps ringing him to make sure that he's not getting it on with any chicks.

After a particularly violent argument between the two, the police show up and beat shit out of Clint. Angel shows her appreciation by seducing the cop who rendered Clint unconscious. When said cop can't get it up, however, Angel laughs and ridicules him. Enraged by such a slur on his machismo, the cop beats the shit out



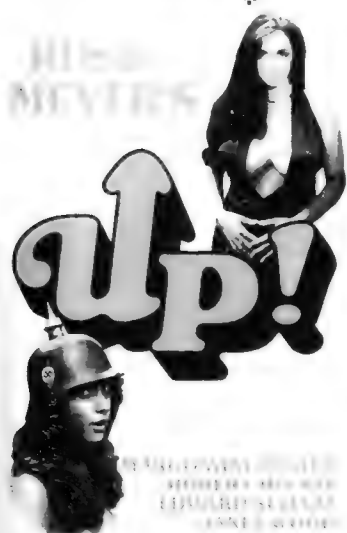
of Angel and electrocutes her in the bath. Clint, being the prime suspect, decides to leave town, and is soon hitching lifts in the middle of nowhere.

A couple soon pick up Clint for kicks, but then mug him when he shows no interest in their advances. Left battered by the roadside, Clint is picked up by a farmer who gives him a job and a place to stay. Unfortunately the farmer's amorous Austrian wife can't keep her hands off Clint. The farmer soon discovers this, and chases Clint away with a pitchfork. A similar incident occurs with a motel owner and his deaf-mute daughter.

Clint finally finds sanctuary with Supervixen, a gas station owner who's the spitting image of Angel. The idyllic young lovers are happy running the gas station together until Harry, the killer cop, turns up for some gas and a lube job. Recognising Clint, Harry decides to

If you don't see **UP!**
...you'll feel down.

MOVIES



off the couple so he can't be implicated in Angel's murder. Does he succeed? I won't spoil it for you, but if you saw the Jonathan Ross show on Russ Meyer, you'll already know the answer.

"Supervixens" is classic Russ Meyer. Close to two hours long, it is colourful, fast paced, exciting and filled with lots of lovely women with large breasts. It's difficult to do any Meyer film justice in a few paragraphs, and this is especially true of "Supervixens". Kill to see it.

BENEATH THE VALLEY OF THE ULTRAVIXENS
Starring: KITTEN NATIVIDAD, ANNE MARIE, KEN KERR.

Directed by: RUSS MEYER.

Set in smalltown USA, "...Ultravixens" tells the tender tale of Lavonia and Lamar, a couple whose connubial bliss is inhibited by the fact that Lamar can only achieve sexual gratification through anal intercourse. Lavonia, understandably, seeks satisfaction outside of the relationship, and, to top it all, Lamar's boss, Junkyard Sal, demands more than her fair share of overtime from Lamar, if you know what I mean, and I think you do?

Despite almost constant sex with everyone from Mr Peterbuilt, the garbageman to passing lingerie salesman Semper Fidelis, Lavonia really does love Lamar she takes it upon herself to cure him by posing as a Spanish stripper in a local go-go joint, and seducing him after drugging his beer. When this doesn't work, Lamar and Lavonia visit the local marriage guidance counsellor/dentist. This guy turns out to be gay, however, and as he tries to goad Lamar out of a closet with a chainsaw, Lavonia enjoys a threesome with the dental nurse and a 2 foot rubber dildo.

In a final attempt to purge himself of his sexual deviancy, Lamar visits sister Eufaula Roop, a faith healing DJ with a bust only slightly smaller than Chesty Morgan. Will sister Eufaula succeed in curing Lamar? Will Lamar and Lavonia ever enjoy a full, loving relationship? And what does renegade Nazi Martin Borman have to do with all this?

Like the rest of Meyer's work from the '70s, "...Ultravixens" is fast, cartoony, funny and filled with lots of very energetic sex. The editing is

dazzling - there isn't one camera movement in sight. Besides, any film starring Kitten Natividad must be seen at least three times. Get to it!

NEXT ISSUE: It's double-bill time featuring Russ Meyer and Paul Naschy. A special big thanks to the "DREW CREW"... Nick N. and Jacq.

\$100.00 REWARD

for information leading to the recovery of three (3) 35mm color prints, stolen from the Rockingham Theatre, Rockingham, North Carolina, on Aug. 28-29, 1963:

"EVE AND THE HANDYMAN"
"THE NAKED CAMERA"
"WILD GALS OF
THE NAKED WEST"

Stolen from the Sunset Theatre, Hollywood, Calif., on Sept. 28, 1963:
"EUROPE IN THE RAW!"
"HEAVENLY BODIES"

CONTACT:

RUSS MEYER
8886 Evanview Drive
HOLLYWOOD 69, CALIF.

NOW that we've got your
ATTENTION!



WHO is the
REAL Russ
Meyer?

see •

Russ Meyer's

Beneath

the valley
of the

ultravixens

EASTMANCOLOR

ENTERTAINMENT
FOR ADULTS!

starring

FRANCESCA "Kitten" NATIVIDAD
"Never a headache..."

DISTRIBUTED BY signal 100, inc.



PUNK, U.S. HARDCORE
IMPORTS, GOTHIC, NEW
WAVE AND LOTS MORE..

FOR MAIL ORDER LIST:
SEND LARGE SAE TO
ADDRESS BELOW OR
PHONE FOR SPECIFIC
WANTS.....

GRUNGING NASTIES TO MAKE
YER EARS BLEED!

FROM:

Garageland Records
"The Basement" Focus
16-18 Princess Victoria St
Clifton Village
Bristol
(Tel. Bristol 738080 Ext 22)

Bristols only stockist of IN THE FLESH

CHEESY CHICKS IN CHAINS!

THE WOMEN IN PRISON MOVIE.

You've all read articles about Women in Prison (WIP) movies before, so I won't bore you with another "History of" article. I'll just say that, in my opinion, WIP movies are basically an extension of the sexploitation genre. I know a lot of the early WIP films were serious and often critically praised dramas, but if censorship back then was as lax as it is in most places today, I'm sure that they would have been chock full of lesbianism and shower scenes too. The decline of censorship in the late sixties and early seventies finally made this sort of thing possible. What better scenario for a softcore exploitation flick than a bunch of sweaty, and often psychotic, women cooped up in the same building week after week, year after year?

The main problem with the WIP film is that they're all pretty repetitive. There's only so much you can do with such a basic set up, so unless you stray into hardcore, you're left with a few small variations on the same theme. Having said this, however, WIP films are remarkably consistent entertainment; just don't watch four of them in a row like I did for this article. The films I've selected hopefully give an indication of the strengths, weaknesses and limitations of the genre.

Now, where did I put that electric cattle-prod?

99 WOMEN

Directed by JESS FRANCO.

Starring MERCEDES MCAMBRIDGE, HERBERT LOM.

There's no getting away from the fact. When it comes to WIP films, Jess Franco is in a class of his own. After all, he is responsible for one of the most infamous WIP epics, "ILSA: WICKED WARDEN" (See IFF #2). If you haven't caught this one yet, do yourself a favour and track it down.

"99 WOMEN", made during Franco's partnership with producer Harry Alan Towers in the late '60s, occupies quite an important place in the development of the WIP genre. Curiously restrained for a Franco film, it is nonetheless a good illustration of the WIP film during its transition from straight drama to exploitation.

The film follows the exploits of a handful of new inmates in a prison situated on a remote island. All the expected characters are present: the new fish whose claims of innocence are actually true, the sadistic and unhinged lesbian, the ruthless warden and the motherly inmate who knows the ropes and befriends the innocent newcomer.

Anyway, after one of the new inmates, a heroin addict, dies in her cell, the government sends an idealistic observer to check up on the running of the prison. This observer causes some friction between the warden and inmates, and also provides an excuse for some overlong flashback sequences that reveal the circumstances that led to the inmates incarceration. The psychotic lesbian suffered a nervous breakdown and murdered her sister and



her lover when she discovered that they were having an affair. The innocent newcomer was raped by men with pillow-cases over their heads, and was accused of murder when she killed one of them in self defence. Apart from these flashbacks, very little happens until three of the inmates escape with an inmate of the nearby men's prison. Heading for a nearby fishing village, the escapees battle with snakes, strip down to their underwear, narrowly avoid rape at the hands of a chaingang of male prisoners and are eventually recaptured and returned to the prison. Once they return, a brief riot ensues, but is soon quelled by the guards. The film ends with the governmental observer leaving the prison, realising that her humanitarian ideas are useless in such a place.

The main problem with this film is that nothing really happens. Coming just before the sexploitation boom of the early '70s, "99 WOMEN" suffers from a sore lack of shower scenes and cat fights. Without this avenue open to him, Franco has instead attempted to make a serious, dare I say it, psychological drama. Of course, Franco is too poor a film maker to pull this off, so we are left with a dull and directionless feature. Having said this, however, "99 WOMEN" does contain some sleazy undercurrent that seems to be present in all his films, and despite the lack of nudity, it does have enough low cut uniforms, stockings and black bra's to keep the libido simmering. Acting is just as you would expect from this period Franco - either extremely over the top or extremely wooden. Herbert Lom is great as the governor - he just sits around eating, drinking and looking stern. As with Franco's other collaborations with Towers, the production values here seen quite high, the locations are impressive, and the women are extremely easy on the eye. A harmless way to pass 90 minutes.

VIOLENCE IN A WOMENS PRISON

Directed by VINCENT DAWN.

Starring LAURA GEMSER, GABRIELLA TINTI.

At first glance, you might think that Joe D'Amato was responsible for this mess; it's an Italian/French co-

production, it stars "Black Emmanuelle" Laura Gemser, and it even has a Goblin sound-alike soundtrack. However, Vincent Dawn, as the more observant of you out there will be aware, is a pseudonym for everyone's least favourite Italian hack director Bruno "Crap" Mattei.

Laura Kelley (Gemser) is the new inmate in the only women's prison I've seen where all the inmates wear stockings. She is befriended by her motherly cell mate, Pillar, and a kindly doctor who is an inmate of the adjacent men's prison. Constant victimisation at the hands of the sadistic guards soon proves to be too much for Laura, however. In a great show of defiance, she throws a bucket of shit over a guard, but before you can say "unpleasant!", she is thrown into solitary and nibbled on by lots of rats.

Meanwhile, the head of the guards forces inmates to get on together while she beats them, and the governor of the women's prison and her male counterpart arrange a few gang rapes to pass the time.

After the obligatory catfights and lesbianism, it is discovered that Laura is keeping a diary of events in the prison. Laura won't tell the guards why she is doing this, and so she is beaten and tortured with a large hollow pipe and several clubs (I'll leave it to your imagination). It turns out that Laura is really famed newspaper reporter; Emmanuelle! And that she is secretly compiling a survey for Amnesty International!!!! Poor Emmanuelle always chooses the rough assignments, doesn't she? First those nasty cannibals and now this! Luckily, for the warden, nobody knows where Emmanuelle is, and so she decides to slowly poison her. However the doctor and the inmates discover the warden's plans, and engineer an escape plan for Emmanuelle. A riot starts in the dining hall, and during the confusion, Emmanuelle and the doctor slip away unnoticed. As the riot progresses, a few inmates are shot, and the head of the guards is murdered with a spoon!

However, despite the riot, Emmanuelle and the doctor only have enough time to have sex in a haystack before they are recaptured. They are returned to the prison, only to discover that the politician who had been searching for

Emmanuelle has finally located her, and that he has also had the wardens of both male and female prisons arrested. Emmanuelle leaves the prison to the strains of a dreadful number that, incredibly, sounds like Spandau Ballet's 'True'.

Well what can I say? Quite a bit, actually. Although Mattei's films are usually about as enjoyable as eating glass, he seems to have hit paydirt with "Violence...". This is probably due to the subject matter, however - I expect that even Al Adamson could make a good WIP movie. Acting, of course, is crap, but that's not why we watch this sort of thing, is it? There's plenty of nudity, torture and trashy dialogue to keep you entertained. The uniforms seem to have been bought cheaply and in bulk. The male guards wear Canadian mountie hats, the female guards wear Salvation Army uniforms and the male governor looks like the president of a small South American country. Good fun.

BARE BEHIND BARS

Directed by OSVALDO DE OLIVERA.

Starring NOBODY YOU'VE EVER HEARD OF!

Now imagine if "Prisoner Cell Block H" was set in a South American prison, and that all the women, including the guards, were sex crazed lesbians. Add some gratuitous torture, a few rats, some atrocious dubbing and a soundtrack that sounds like 20 golden greats from Go Go Sanchez and his easy listening troupe, and you have "BARE BEHIND BARS". Boasting such impressive crew members as a film architect, "BARE BEHIND BARS" is basically a greatest hits package of all your favourite WIP escapades.

To make sure that nothing impedes your viewing pleasure, the film makers have thoughtfully ensured that there is no plot whatsoever. Bearing this in mind, constructive criticism is useless, so instead, I'll just give you a list of events that occur during the course of this movie:

The sadistic warden seduces the new inmates, and sells a few off into slavery for good measure.

Several inmates are treated to graphic medical examinations at the hands of the doe-eyed, honey blonde and extremely attractive nurse.

These examinations lead to the discovery of a lot of weapons hidden in all manner of orifices.

A large number of dildoes all over the place.

Lots of shower scenes where the inmates snog with the guards when nobody's looking.

Lots of cat fights.

Naked aerobics in the exercise yard. When the pace sags a bit, a sweaty delivery man turns up to have sex with a guard in a storage room.

A woman makes friends with the rats in her solitary confinement cell. Plenty of whipping.

Naked women tied to rusty bedsprings which have electric current passed through them and water sprayed on them at the same time.

The incredibly good looking nurse playing horsey with one of her patients.

Mutual masturbation through a steel cell door.

A daring jail break during midnight mass (as you've probably guessed, these jail breaks are a regular feature in WIP films.)



U.K. COVER.

The 3 escaped girls kill an entire family and steal some clothes.

An incredibly racist portrayal of three black guys who dance down the street eating watermelon and shouting "Wow! Baby!" in pimp voices. Honestly! I'm not making this up!

A few hardcore sex scenes involving the escapees and sweaty, fat guys with moustaches.

Two of the escapees are recaptured and one of them is killed.

Well, that's just about it, I think, apart from more lesbianism, and even more dildoes. You can tell from the above description that this is basically a sex film. It's extremely inept and campy, however and this makes it a lot more enjoyable than your average porn flick. A real sleazefest, this is summed up by one word: Cheesy!

HELL PRISON

Directed by SERGIO CHIUSI.

Starring ANTHONY STEFFEN, AJITA WILSON, CHRISTINA LAU.

Set in a hard labour camp situated somewhere in the jungle, "HELL PRISON" is basically just what you'd expect from your average WIP sexploiter.

A new warden arrives at the camp, and his extreme views on discipline don't wash well with the alcoholic yet (you guessed it) kindly doctor. The other guards don't mind, though, as they spend most of their time raping the prisoners anyway.

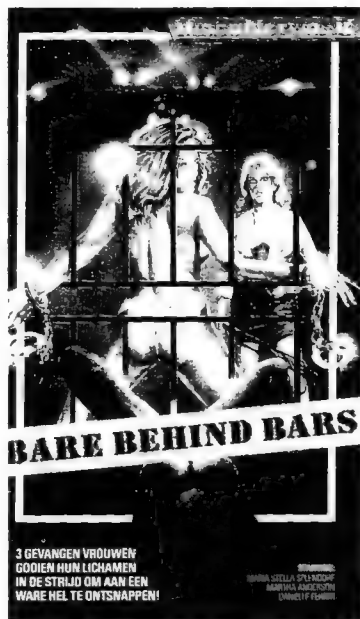
The camp contains the usual bunch of misfits: the resident loony who spends most of her time talking to a doll and seducing dogs; the hardened yet kindly inmate who spends her time arguing with the other hardened yet kindly inmate about who's going to get to lick the sweat off of the new inmates; the sleazy bald head of guards who laughs loudly and often and the aforementioned Hitler-like warden and the doctor who you just know is going to help some prisoners escape.

Anyhow, most of the picture is taken up with the guards and warden abusing the women and the doctor getting more and more frustrated. When guards threaten a plucky young inmate with a snake, she casually bites its head off and spits it back at them! Why can't I meet women like this? Needless to say, she is soon tied to a tree and left to bake in the sun by the warden. Cat fights, shower scenes and the obligatory lesbianism also help pad out the running time.

Things get really bad when an inmate is whipped and then buried up to her neck and left out overnight. She is bitten by a snake, of course, and a number of inmates decide that they've had enough. They persuade the doctor to help them escape (you knew it, didn't you?), and he does so by helping them all fake the symptoms of a tropical disease. The warden, who is obsessed with health and hygiene, tells the doctor to take the infected prisoners out into the jungle and kill them. The doctor agrees, takes the warden's gun and then strangles him. It isn't long before the wardens body is found, and the guards take off into the jungle to find the escapees. Will the escaped inmates find their freedom, or will the guards recapture them? Actually, just about everybody gets shot, bitten by snakes or drowned in a swamp.

Nothing spectacular here, but an enjoyable movie, nonetheless. Acting, direction etc.. are all adequate, although the editing is a bit choppy in places. There's plenty of funky bongo music too. What else can I tell you? If you like naked sweaty women, torture, snakes and wacky dialogue, then you'll enjoy "HELL PRISON".

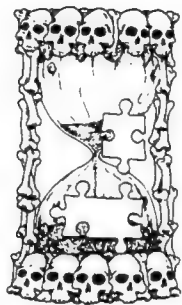
(NICK NEWPORT)



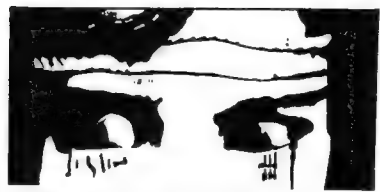
BARE BEHIND BARS

3 GEVANGEN VROUWEN
GOEDEN HUN LICHAMEN
IN DE STRIJD OM AAN EEN
WARE HEL TE ONTSNAPPEN!

SPESBOND
VONNA STELLA SPANACIO
BARBARA ANDERSON
UNIVERSITY FILMS



MISSING MINUTES



OPERA

Continuing our look at the results of the film companies scissors (not the censors). This issue features the classic ARGENTO shocker - "OPERA", which was excoriated several minutes of dialogue before being dubbed into English, or so it seems as there isn't a fully uncut version in English language anywhere? As always the extra minutes do help to shed some light on bits of the story that otherwise makes no sense - if only they were in English!

Story-wise I'm sure you are all familiar with it, but if you're not it concerns an opera singer - Betty, who is shot to stardom when the leading star of a production of MacBeth is killed just before the opening night and Betty has to fill her shoes. As she takes on her first leading role mysterious murders start to happen around the theatre and Betty is caught up in the middle as the murderer is obsessed with Betty and her mother before her.

Versions compared: AUSTRALIAN (UNCUT GORE, MISSING SCENES) & ITALIAN (FULL) MISSING SCENE: The wardrobe lady is seen crossing the stage and talking to the director in-between the car running over the leading lady and the fat guy rushing in and announcing the accident.

EXTRA FOOTAGE: Before Betty goes on stage for the first time she's hugged by Daria Nicolodi. The camera pans right and we see her leading man smoking a cigar, a crowd scene of the actors and crew panicking. The camera climbs the theatre steps and over the audience and conductor. We see the stage set from the audience point of view.

EXTRA FOOTAGE: The murders dream sequence in the box, before the first murder, comes back to reality with a close up of Betty singing on stage and the murderers binoculars bouncing on the box front barrier.

MISSING SCENES: At the end of the first performance Betty raises the gun in the air, this cuts to a little girl watching, and enjoying, the opera on T.V. in her bedroom. We also see a plastered leg up on a stool,

the owner of the leg is also watching the opera on T.V., but she throws a glass at it instead and swears. The voice is the voice of the original leading lady, suggesting that in the Italian version she doesn't die at all.

MISSING SCENE: Betty talks to the director back-stage after the first night. We see her go into her dressing room where she's congratulated by the wardrobe lady, she rants and raves, then leaves.

EXTRA DIALOGUE + SCENES: Her boyfriend joins her in her dressing room. There is more dialogue here, also a gift is delivered for Betty, it is horrible perfume so they tip it down the sink, the camera is in the plug-hole looking up. Her boyfriend pretends to gag at the smell. The wardrobe lady enters and takes Betty's costume away with her. As she leaves we see the policeman looking in through the door as it closes.

DIFFERENT CAMERA SHOT & EDIT: When Betty is telling the director about her boyfriend's murder they are in her flat. The camera shot on the Oz version is Betty standing up and the director sat on the bed. In the Italian version we just see Betty and the camera cuts to the director. The running time is the same.

MISSING SCENE: After leaving Betty's flat we see the director at home being read the newspaper reviews by a girl pacing around his bedroom. The reviews are good, I think?

MISSING SCENE: The crew talk to the police at the theatre. We see the wardrobe lady walk down the hall with Betty's costume and into her workshop, here she has a conversation with one of the crew - female.

EXTRA FOOTAGE: The wardrobe lady finds the bracelet on the costume and looks for a magnifying glass - she searches for much longer, checks every draw.

EXTRA FOOTAGE: When she examines the bracelet the "cut" version has only 1

close-up of the inscription, the full version has 3 panning close-ups.

EXTRA FOOTAGE + SCENES: When Daria Nicolodi is killed Betty is rescued from her flat by a little girl in the ventilation shaft - this scene is longer, we see them both crawling through the shaft and a conversation takes place. After the killer gives up the chase Betty is introduced to the little girl's mother - an argument ensues (?) and Betty leaves.

MISSING SCENE: Betty goes to the theatre after leaving the little girl's house, there she talks to the director and we see her go into her dressing room. There is a mobile in her dressing room that's spinning. We see Betty asleep on a couch.

EXTRA FOOTAGE: Betty wakes from her nap at the theatre, we cut to the theatre and that night's performance is on. There is a lot more camera shots of the conductor, the audience and the opera itself. There's more music too.

EXTRA FOOTAGE: When the cage is swung down in the middle of the opera, full of crows, there's a lot more close-ups of the crows on the ground and more flying/circling shots also.

EXTRA FOOTAGE: After the murderer is caught Betty is seen walking away from the police, she then drops to a crouch and smells the flowers. She also sees a lizard in the grass and strokes it. Roll credits.

AUSTRALIAN = 91mins 34secs.

ITALIAN = 102mins 48secs.

It's worth noting that neither version is "letterboxed" but the Australian release has a much wider picture than the Italian, which tends to miss off a lot of the edges.

NEXT ISSUE

Well I haven't really decided as yet, but I'm running out of films that weren't cut by the censors but before they got to them so I'll leave it as a surprise. Whatever it is it'll be bloody interesting that's for sure!



BIG "D" AND GANG.

HOME MADE HORROR!

HOUSE OF STRANGERS, MUCUS MURDERS, THE GREEKS, ZOMBIE DEATHRAY

HOUSE OF STRANGERS

Directed by RICHARD "ROCCO" HELE.

Starring RICHARD HELE & SOME OTHER PEOPLE?

Apparently this was shown at the Fantastic Film Festival in Manchester so you might already be familiar with it? If not then read on.

"HOUSE..." is shot on Super 8 and is in black and white. It runs approximately 12 mins and follows a young man who comes down to London seeking his fortune. In a cafe he is given the address of some cheap digs, and it's then that the trouble starts, for his digs are full of weird creatures - one room has an Morticia (?) Adams look alike with a penchant for smothering her boyfriends, another has a killer spider. There's also a monster that turns people into mush and a grim reaper type character with a pitch - fork and a piercing laugh.

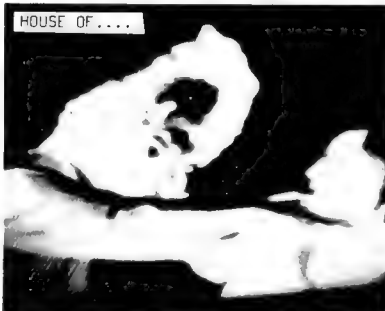
There's not much of a story to "HOUSE OF STRANGERS", but it's quite good fun and one of the most professional of the home-made horrors I've seen. That's not to say there's anything that doesn't betray the budget here, it just has a good feel to it and the editing is quite good which is usually a dead give-away. There's no real gore, but in black and white there'd be no point anyway. Entertaining!

MUCUS MURDERS

Starring CHRIS K, TANYA KRZYWINSKA, RICHARD "ROCCO" HELE.

Not sure who's in the directing seat this time? But this had me in stitches! Only 7 mins long it starts like a documentary with a reporter telling of a hideous series of murders that for one reason or another have been covered up by the authorities. This is then followed by a reconstruction of the crimes.

We start with a young guy leaving his girlfriend and starting to walk home through the park when he's attacked by a giant nose that squirts luminous green snot at him, killing him outright. The next day the police turn up at the scene and are puzzled. They analyse the snot and a solution is found just in time to save the



police officers who return to the park, but too late for a poor victim who gets his pecker snotted whilst taking a piss in the park.

"What is that solution?" I hear you ask; well giant hankies of course! It's played for laughs as you can tell, but the funniest thing is the police outfits - they're brilliant! Shot on video this time the editing isn't as tight as "HOUSE OF STRANGERS" but it's still an entertaining little bit of fun.

THE GREEKS

Directed by RICHARD "ROCCO" HELE.

Starring TANYA KRZYWINSKA, DAVINA FLOOD, STEVE BROWN, ANDREW LEWIS.

Hey we're back with Super 8, in colour though this time! And a new genre too, you could never accuse these guys of being narrow minded. Here they have a go at a Greek tragedy/war epic, O.K. so there's no story and the effects are painfully cheap for the most part, but there's gallons of blood spilled and the costumes are stunning (paper-mache helmets and joke-shop plastic breast plates). As I said it IS an epic

though with a cast of thousands... well about ten anyway, but they all play at least a hundred parts each! There is no dialogue in "THE GREEKS", just a rather sad little score that'll have you crying in your beer, maybe it's a good job as the acting looks pretty painful in places, be relieved you can't hear it! It runs for almost 20 minutes and that's where the epic bit comes in. Interesting!

THE ZOMBIE DEATHRAY

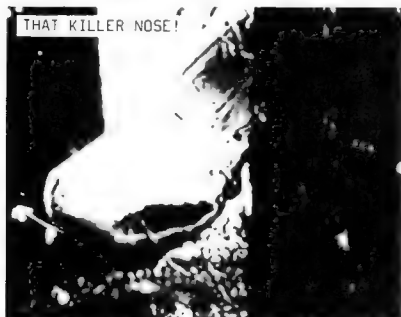
Directed by RICHARD "ROCCO" HELE.

Starring CRISPIN LIMP, DAVINA FLOOD, MIKE SIVIA, DARREN THOMAS.

It's that Super 8 chap again, colour too!

This one starts with a gang of people just hanging about, listening to and playing rock music, drinking, smoking and puking the usual stuff, then on the radio there's an important news flash about a meteorite storm and one of the guys starts to see strange pods in the sky with flashing multi-coloured lights, he tells everyone he knows but they don't believe him. Eventually he convinces one of his mates and they set off in search of the strange phenomena. As they drive along on their journey the car starts to swerve all over the road and the next thing we see of our intrepid heroes they're zombies rampaging through a graveyard.... ahh but here's the twist - it was all a terrible dream!

The production values on "ZOMBIE DEATHRAY" seem to be lower than the others, there's too much action in the dark and hence very hard to see. There's also a very bad dubbing job that spoils it too. Not my favourite, that'd have to be "MUCUS MURDERS" just for the police outfits!



FILM, VIDEO & TELEVISION

R E V I E W S

HOUSE 4

Directed by: LEWIS ABERNATHY.

Starring: TERRI TREAS, SCOTT BURKHOLDER, MELISSA CLAYTON, WILLIAM KATT.

Remember the 1st - a half decent horror/comedy. The 2nd - a piece of doggy doo on celluloid. The 3rd nothing to do with 1 or 2, just a Sean Cunningham production. Well we're back on the original tack, we've even got Roger Cobb back, but not for long.

He inherits another haunted house, this time from his Grandfather... lucky guy huh! But doesn't have time to get haunted as he's burned alive in a car wreck and his life support machine switched off by his wife. She then moves into the old house with their wheelchair bound daughter and it's then that the weird things start to happen.

There's some really good dream sequences - a few resemble "Elm St.", but there's enough originality to keep you interested and even some real scary bits.

The story takes a new twist and a sub plot emerges regarding Roger's brother and a midget with a flem problem, this is a bit silly but still O.K.

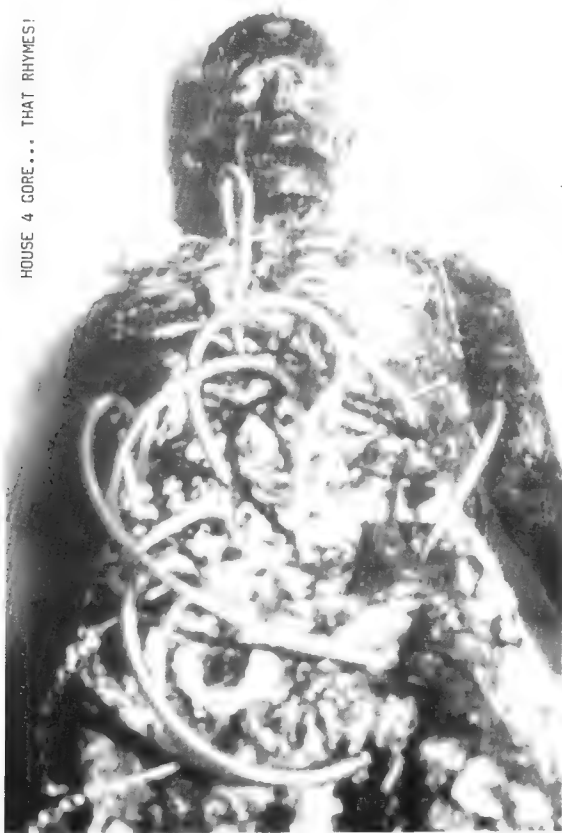
On the whole a fun romp that's skilfully directed, well acted and cleverly put together, with some really imaginative ideas. It's got straight-to-video written all over it, but as a rental title is better than most. There's no real gore by the way, but what can you expect from a '15' certificate? Check it out!

THE FILM: ***½

THE GORE: *½

Now try and win a copy - see the "Competition Page" for details...NOW!

HOUSE 4 GORE... THAT RHYMES!



IT

Directed by: TOMMY LEE WALLACE.

Starring: TIM CURRY, HARRY ANDERSON, DENNIS CHRISTOPHER, OLIVIA HUSSEY.

Remember this in Fango'? Well It hit the Cable T.V. screens in the U.S. not so long back and has found its way straight to video in the U.K., not that it could really be shown in the cinema, its 180 minute length tested my patience on video, let alone in the damn uncomfortable seats at the local flea-pit. That's not to say that "IT" is intrinsically awful, it's just nothing new and way, way, way too long.

The story follows a bunch of chubby, obnoxious, geeky American kids that are haunted by a clown-demon (Tim Curry) that is apparently responsible for the death of children for hundreds of years, and now it's their turn. Well they get together and destroy the demon...or have they? Now the gang are obnoxious, geeky American adults and IT's back!

As you can see the story isn't exactly complicated, so why does it take 3 fucking hours to tell it?

To my mind it's just enough material to make one episode of the "Freddy's Nightmares" series and there's more than one reason for including it on a Freddy tape too, the whole thing smacks of "Elm Street"! Dream sequences and all. Average.

P.S. Tim Curry is great!

THE FILM: **½

THE GORE: *

TERMINATOR 2

Directed by: JAMES CAMERON.

Starring: ARNOLD SCHWARZENEGGER, LINDA HAMILTON, ROBERT PATRICK, EDWARD FURLONG.

So this is it, the most eagerly awaited film since....well since.... "SILENCE OF THE LAMBS" I guess? Hey they're coming thick and fast this

year! That's not to say that there's any similarity between the two blockbusters - "SILENCE..." was a quiet brooding horror film and "TERMINATOR II" certainly is neither (quiet or horror that is). If it's mindless violence and OTT very-special effects you're after than look no further than "I2", but for the seekers of a film with brains then it's gotta be "SILENCE..." every time.

I won't bore you here with the story as I'm sure you all know it by now, with all the coverage it's been getting and books everywhere telling you the in's and out's of a cats arse. Needless to say you don't need an 'O' level in English Literature to understand the plot, but what do you expect? Basically Arnie ham's it up as a good Terminator that's programmed to come back through time and protect his future master from another, meaner and more technically advanced, Terminator. This all makes for some really great action as Arnie and his cohorts fight their way away from the authorities and the other Terminator.

Apparently "I2" had a budget of almost \$90 million? And you can see where most of this went - on cars, lorries and motorbikes that get wasted as soon as they appear, and on the stupendous F.X. work that just leaves you breathless with wonder. I can't help thinking though that all that money could have been better used, but I guess it's all relative and I'm not going to start getting all self righteous on you.

I enjoyed "TERMINATOR II" very much, there's no denying Arnie's talent for these mindless ultra-violent romps but I still prefer the 1st "TERMINATOR" movie for sheer imagination. To my mind the only inspired idea in "I2" is the second Terminator which'll knock your socks off if you haven't already seen it. I bet you all have?

Great entertainment, but leave your brain at the door.

THE FILM: ***

THE GORE: ***

WHO!!!! |



SCANNERS 2

Directed by: CHRISTIAN DUGUAY.

Starring: DAVID HEWLETT, DEBORAH RAFFIN, YVAN PONTON, ISABELLE MEJIAS.

This has already been released in Holland - UNCUT as usual, I don't know what happened to it in the U.K. though? I'd have thought they'd be leaping over each other to release this, considering the first one's reputation. I know it's not Cronenberg this time around, but that usually doesn't stop them. Anyway here it is, in IN THE FLESH we'll search them out for you if they're about.

Before I saw "SCANNERS II" I was told by practically everyone I know who'd seen it that it was crap! But I'm afraid I have to beg to differ, it really isn't that bad. The acting is good, the story is, fairly, original and the directing and F.X. work are sound, if not astounding. I must say I was never a huge fan of "SCANNERS", I always thought Cronenberg had done a lot better (i.e. "VIDEODROME" and "SHIVERS" to name two!), infact I think I prefer "SCANNERS II" to the original? There's certainly more action.

This one concerns a bunch of scientists and police who are trying to recruit/press gang Scanners, apparently there's loads of 'em everywhere? Most of them though have been picked by the scientists and ruined by an experimental Scanner suppressing drug that turns them into jibbering drug addicts. They need a pure/virginal Scanner who they can control and use for their end, and there he is - a medical student that can control his Scanning and hasn't gone mad with the power that comes with it. They recruit him and use him to do their dirty work without him knowing what they're up to, but that doesn't last long, he twigs and legs it, only to see his father killed by the head of the scientists and his pet mad-Scanner, the chase is on, and the war!

There's more of a story than the original, but that's not saying much. There's more gore than the first too, remember the advert "10 seconds: The pain begins... 15 seconds: You can't breathe... 20 seconds: YOU EXPLODE!" It never lived up to it, did it? One head explosion in the whole film! Well "SCANNERS II" has slightly more than that, but I still reckon it could get out in the U.K. uncut, in the present climate, let's hope so? A very enjoyable sequel, but leave it at that hey lads, no "SCANNERS III" please!

THE FILM: ***

THE GORE: ***

EDWARD SCISSORHANDS

Directed by: TIM BURTON.

Starring: JOHNNY DEPP, WINONA RYDER, DIANNE WUEST, VINCENT PRICE.

Fairytale, pure fairytale! Tim Burton, back on form after the awful "Batman" hits the spot with this truly touching and beautiful story of beast meets beauty. I don't mind

admitting I had a lump in my throat more than once during this wonderful film.

I won't bore you with the details as I'm sure all the people who are likely to see this have already done so? Safe to say it's a very sad story about peoples mistrust of someone or something that's different to the accepted norm. Edward is brilliantly played by Depp and Burton shows that he's better off with the weird and quirky tales and should leave the "Batman's" of this world to directors who haven't got so much to lose.

THE FILM: ****

THE GORE: ***



LES RAISINS DE LA MORT

Directed by: JEAN ROLLIN.

Starring: MARIE GEORGE PASCAL, FELIX MARTEN, SERGE MARQUAND.

Best known for his series of erotic vampire movies, Rollin is generally looked down upon by critics and fans alike. Admittedly, his films are confusing and arty, but this is mainly due to the fact that few of them have been dubbed into English. At their best, his films can be poetic, atmospheric and, in some cases, genuinely chilling.

Add a little "Night of the Living Dead" to a sprinkling of "The Crazies", stir in a touch of "Living Dead at the Manchester Morgue", season with some scenic French landscapes and heat gently for about 90 minutes. Serve the resulting mixture with a pinch of garlic and some fresh bread, and you have "Les Raisins de la Mort".

The film begins with some French peasant types spraying a vineyard with pesticide (the title translates as "The Grapes of Death"). After knocking off for the day, one of these guys gets on a train and settles in the same compartment as Elizabeth (Marie George Pascal). Suddenly his face begins to melt and he kills Elizabeth's friend. Understandably freaked, Elizabeth

pulls the emergency brake and flees from the train. She seeks refuge in an old farmhouse, only to find a mad farmer with a dead wife and a penchant for graphically skewering young women with pitchforks. Elizabeth flees again, but finds that the crusty zombie-like locals are everywhere. Throw in a blind girl, a witch type woman with two big dogs and a couple of zombie hunters called Paul and Lucien and things move along quite nicely until the typically downbeat ending.

There may be a lot more to it than that, but my grasp of French is limited to asking for some fish. Still, the French countryside looks suitably eerie, as do the shambling peasants. The gore is infrequent but incredibly graphic, including pitchforkings, crucifixions and one of the nastiest beheadings I've ever seen.

Nowhere near as good as Rollins later "La Morte Vivante", which is generally regarded as some sort of classic, "Les Raisins de la Mort" is still an atmospheric and creepy little movie. If you fancy a change from the usual glut of Italian and American zombie movies, you could do a lot worse than catch this gallic version. (NICK NEWPORT)

THE FILM: **

THE GORE: ****

KILLER

Directed by: TONY ELWOOD.

Starring: DUKE EMSBERGER, ANDY BOSWELL, JERI KEITH LILES. 1990

This "lower" budget film follows the story of Burke, a serial killer as he goes from state to state killing for kicks. With a fair amount of gore it will keep most gore hounds happy but with that it also has a real sick feel to it.

The script is good, the effects are good and the acting's adequate, with its "in yer face" attitude the film has a real kick to it. Fans of "Henry" will enjoy it no end, with its grainy, almost documentary feel and sick violence.

On his killing spree around America Burke comes up against 3 teenagers who mess up his plans and have to be killed before they can tell the police. Burke kidnaps the one girl out of the three and the other two guys set out to save her. One of the best scenes of the film comes when Burke has the girl tied up and is playing Russian roulette with a six shooter, one bullet and is pulling the trigger five times each turn, nuts or what? Also when he's heating a razor blade over a candle and saying to the girl, "I'm going to cut off bite size bits of your body and eat them. Some raw, some cooked, but I won't cut any main organs, that way you'll stay alive for 4 to 5 days". All the time he's getting out a tin of tenderizer.

Sam Raimi gets a credit as advisor and the effects are from the company who did work on "Evil Dead II". All in all, it's a great film, which I've now seen 3 times in 2 weeks. Don't miss it.

(GREG LAMB)

THE FILM: ****

THE GORE: **



BLOOD SALVAGE

Directed by: TUCKER JOHNSTON.

Starring: DANNY NELSON, KEITH HOLDER, JOHN SAXON, LAURA WHITE.

I'm sure you remember the stills way back in Fango' #85, they were pretty memorable! Well the first thing that strikes you about "BLOOD SALVAGE" is the 'R' rating....AAAAHHH!!! The dreaded 'R', it'll make a grown man break out in a sweat of disappointment and an avid gore hound waste away in front of yours eyes, but I never thought I'd see it leading up before this sucker. I guess seeing the stills in Fango' and watching the film are two distinctly different things and often very misleading, and here's the proof!

As for the story, well it concerns a bunch of back-woods, hill-billy, redneck, inbred, retards that get their kicks from ramming people off the road and then changing their victims appearance - drastically, by inserting various engine parts into the places that were designed to be engine-part-less! They also sell bits to a dodgy Doctor.

Despite the fact that "BLOOD SALVAGE" is an 'R', it still has some gruesome moments, but they're mostly in the dark or very brief shots.

Anyway the leader of the "retard family" falls for a young crippled girl who he sees at a local beauty contest and so arranges for the girl and her family to pay a visit to their homestead-hospital, for some rearranging!

"BLOOD SALVAGE" isn't a bad film, it's just what I expected. There's a very "Chainsaw Massacre-esk" feel to the whole, but I bet that's what they were aiming for. The budget is obviously low, but that works to the advantage of this sleazy little number. I can't see it getting a U.K.

release, but I recommend you find one somewhere. Worth a look!

THE FILM: ***

THE GORE: ***

VOICES FROM BEYOND

Directed by: LUCIO FULCI.

Starring: DUILIO DEL PRETE, KARINA HUFF, PASCAL PERSIANO, LORENZO FLAHERTY, BETTINA GIOVANNINI.

Seems like the old master isn't just alive and well, he's more prolific than ever! And it's all horror too! This particular one has even been dubbed into English and is rumoured to be set for a U.K. release.

The story concerns a guy who's a real bastard, he's hated by everybody except his daughter, who he adores. Anyway the bastard dies, of what everyone assumes are "natural causes", but his daughter knows differently because she's in touch with her father's ghost and he wants her to find out the truth about his death.

The story is more like a who-dunnit than a horror, but Fulci gets the old autopsy scene in there as per usual - he even manages to sneak a bunch of zombies into a dream sequence, though they seem to be the poor, tame cousins of Fulci's '80s creations that made his reputation all those years ago.

As for the story: Well it seems everyone involved with the dead guy's family had a motive to kill him, but who actually did the deadly deed? Who put the ground glass in his food? I'm not gonna tell you, you'll have to get a copy.

The old spaghetti splatter king may well be churning them out one a day, but it sure does show. That's not to say that this is dreadful, but it

certainly isn't classic Fulci! If it ever does get a release in the U.K. you can guarantee it'll be shelf filler fodder and that's all it really deserves. Average'

THE FILM: **
THE GORE: **



FRIGHTNITE I

Horror-Sci-Fi-Fantasy Film Festival

The Venue: THE APOLLO, LIVERPOOL.
The Date: 20th JULY 1991.

The Films:
FRIGHTNITE 1
DAY OF THE DEAD
PARENTS
VIDEODROME
NEAR DARK
MANHUNTER
HARDWARE

Right how's the best way to do this? Well for starters you can't really compare this to "Black Sunday" or "Shock around the Clock"...I suppose I should but to be honest there's no real comparison. First off I must say the night was very well organised, with a programme, T-shirts, all the films shown on time and without a hiccup. As for the films though, I must admit to being more than a bit disappointed, unfortunately due to no fault of the promoters the three U.K. premieres that were planned (POPCORN, PII & THE PENDULUM AND THE AMBULANCE) were all pulled with only a week to go, also the fact that the cinema wasn't able to show uncertificated films limited the possible options. Having said all that I think that if you had to pick a bunch of "old" certificated films to show on a big screen you couldn't do much better than the line-up shown above.

As for reviewing the festival, well the films speak for themselves. It was nice to see "DAY OF THE DEAD", "PARENTS", "VIDEODROME" and "NEAR DARK" on a big screen, "VIDEODROME" was UNCUT by the way, but the real show stopper to my mind was "MANHUNTER" on a big screen...ABSOLUTELY FUCKING MIND BLOWING!!!!!!!!!!!!!!!!!!!!!!!!!!!!!! I'm afraid to say I'm one of those people who didn't get around to seeing "MANHUNTER" until "SILENCE OF THE LAMBS" hit the screens, but ever since then I've been in love with the film, and if nothing else I have to thank "FRIGHTNITE I" for giving me the chance to review it, so here goes:

MANHUNTER

Directed by: MICHAEL MANN.
Starring: WILLIAM PETERSEN, KIM GRIEST, JOAN ALLEN, BRIAN COX, DENNIS FARINA, STEPHEN LANG & TOM NOONAN.

A classic, an absolute classic! In my humble opinion better, yes better than the awesome "SILENCE OF THE LAMBS" - "MANHUNTER" is, without a doubt one of the most stylish and brutally original films I've seen for years. It preceded "SILENCE..." by 5 years, but it could be the other way around, easily!

The story as I'm sure you're aware follows Will Graham - a retired crack FBI agent, who's drafted in by his ex-boss to help catch a brutal killer who specializes in wiping out entire families in their homes. Graham has to get into the mind of the mass murderer, it's lucky for the FBI that

his own thoughts aren't that far removed from the ones of his prey, and even luckier that Will's on their side and not the other.

The whole feeling of "MANHUNTER" is class, it oozes class, drips class and I reckon if you cut the film open you'd get a red hot spirt of class in the face. Everything from the story and acting to the soundtrack and settings put "MANHUNTER" head and shoulders above most other thriller/shockers of its ilk. Michael Mann has a brilliant eye for creating the sinister and both William Peterson and Tom Noonan's performances as Will Graham and The family killer (aka "The Tooth Fairy") respectively are superb, not to mention Brian Cox's suave but creepy version of Dr Hannibal Lecter (aka "Hannibal the Cannibal") who Graham consults about the case, hoping for an insight. In short "MANHUNTER" is a brilliant, inspired, intelligent thriller that everyone should see, or regret it!

THE FILM: ****
THE GORE: **

BRIAN COX, BETTER THAN SILENCE!



PROD BLACK SUNDAY	
THE BRITISH GENRE FILM FESTIVAL	
SLATE	TAKI
FANTASY FILM NOIR HORROR SCI FI THRILLER	6

The Venue: TAMESIDE THEATRE, MANCH'.
The Date: 28th SEPTEMBER 1991.

The Films:
NIGHT OF THE LIVING DEAD 90
A BETTER TOMORROW II
TOY SOLDIERS
CHILDREN OF THE NIGHT
OMEN IV
MAGIC COP
MINDWARP
BEASTMASTER II
POINT BREAK
CLASS OF NUKE'EM HIGH II
It's that time again, supposedly the last time too....80000!!! Not a bad line up to be going out on though! Well better than the last anyway.
NIGHT OF THE LIVING DEAD '90: This is the big surprise feature mentioned on the mailing sheet and is a pretty damn good film (see ITF #6), great start!

A BETTER TOMORROW II: Quite simply Fucking superb, mind blowing, totally awesome! (See Chinese review pages). Even better start!
TOY SOLDIERS: Very ordinary thriller, average, straight to video fodder if I've ever seen it! Not so good start!
CHILDREN OF THE NIGHT: Fango's film No 1 - Kinda vampire version of "The Howling", some wild camera angles and nice directing ideas, really pretty average chiller though, with a few nice bits and not as much blood as you'd expect from a Fango' film. Average middle.

OMEN IV: Made for American cable T.V. which says it all really! Not bad for a T.V. film, you can only get away with so much on the little box. Apparently getting a cinema release in the U.K., BIG mistake! Even more average middle.
20 minute break.

MAGIC COP: Superb ghostly hokum from the production team and stars of "Mr Vampire". Loads of yellow paper and animal abuse, just what you'd expect, brilliant! (See ITF #9 for review). Dead good middle.

MINDWARP: Fango's film No 2, this is better than "Children...", but not much. Bruce Campbell and Angus Scrimm star and Mr Campbell's performance pretty much saves the day. Futuristic badlands tale about cannibal mutants that live underground and eat humans, there's also some "Videodrome" and "Logans Run" thrown in! O.K. middle.
BEASTMASTER II: Why, oh why!! Dreadful ending.

POINT BREAK: Patrick Swayze huh? Kathryn Bigelow? Well one out of two ain't bad. Thriller again, but not even average this time. God I hate this kind of squeaky clean crap! Getting worse ending!
CLASS OF NUKE'EM HIGH II: If I put the words "Troma" and "trash" together they seem to be made for each other, and here's the proof! It's exactly what you'd expect and certainly no more. I enjoyed the original and the second is nothing new or special.

I hope this isn't the end of "BLACK SUNDAY", they've had their ups and downs, their crap and their classics, but at least they did something and on the whole I enjoyed every one, for one reason or another.



BULLET IN THE HEAD

Directed by: JOHN WOO.
Produced by: JOHN WOO.
Starring: TONY LEUNG, JACKY CHEUNG,
WAISE LEE.

Now this is a real epic, in the true sense of the word! A story of friendship, greed, youth, death, hatred and most of all - violence! It starts in Hong Kong way back in 1967. Three young lads are the best of friends and get up to the usual '60s occupations together, such as gang fighting and chasing girls. The lads are; Paul, Frank and Ben, good old Hong Kong names obviously! They are more like brothers than friends and do everything together.

On the night of Ben's marriage to a local girl Frank manages to borrow the money for Ben's reception from a well known loan-shark. On the way back from the deal Frank is attacked by a rival gang and only just manages to escape with the money, but in the process of hanging to his cash he gets a bottle smashed over his head for his trouble. When Ben finds out what has happened to his friend they go after revenge and end up killing the leader of the other gang. This means trouble and the three lads leave Hong Kong for their own safety. They head for Vietnam - Saigon, but end up diving head first into more trouble - the middle of the Vietnam war.

"BULLET..." is like "THE KILLER" meets "APOCALYPSE NOW", as I said a true epic. John Woo has lost Tsui Hark's backing, but it doesn't seem to have hurt him at all as this is nothing short of superb!

Whilst in Saigon the gang of three meet up with a guy that was recommended to them - Luke, and then the three are four. They also get their first taste of death and guns, back home it was all clubs and knives but here they see that you don't have to get that close to kill, with a gun the world's your oyster.

Luke is involved in a plan to relieve one of the local big-wigs of a substantial amount of gold and the boys are along to help.

Here things really start to hot up. It's pay-off time!

They steal the gold no problem, well almost! They even get out of the house without too much hassle, to themselves - a girl they rescue from the big-wig's clutches gets fatally injured, but the hard bit is yet to come, when they get captured and tortured by the Vietnamese army.

When I was watching this film and I realised that Woo was starting to do the Vietnam war film bit I began to worry a little, but I stuck with it and he came up trumps after all. He doesn't dwell too much on the ethics of the war, deciding instead to concentrate on the relationship between the three friends and their struggles against greed and each other as they start to pull further apart.

As with most Oriental films "BULLET..." is a little overly sentimental, but it's a story of life long friendship so I guess that's understandable? And besides there's tons of violence and bloodshed in between, and during, the sappy bits to don't despair. On the whole a well balanced film that's definitely up to John Woo's usual standard. A absolute must to fans of this genre, but I warn you - it's very unlikely to get released in the U.K. uncut if at all! Pure genius!

THE FILM: *****

THE GORE: ***

ROBOFORCE

Directed by: DAVID CHUNG.
Produced by: TSUI HARK.
Starring: TSUI HARK, JOHN SHAM, SALLY YEH.

This is really great fun. You could never accuse the Chinese film makers of being narrow-minded and making all their films look the same, I've never seen anything like this! I suppose the nearest thing would be "Robocop" but even that is only a superficial comparison, the actual story is

nowhere near, "ROBOFORCE" goes like this:

There is a hi-tech gang of robbers who are using their giant indestructible robber-robots to carry out smash and grab raids on high security gold reserves. Tsui Hark was one of their number, but fell out with the ideas of the gang and decided to crawl into a bottle instead. While he's at a bar doing just that he gets into a fight and is helped by a guy who works for the police designing special weapons. Naturally Tsui's old gang think he's informing on them, with the cop and so send a some hitmen after him. Meanwhile a reporter who is desperate to get a RoboForce story keeps appearing where Tsui and the cop are and getting involved in the action. This all makes for some very funny moments as well as plenty of gunfire action and car chases. They always seem to get the balance just right. Anyway the Robogang is lead by a nasty piece of work called Lucifer who is infatuated with another gang member called Maria (note: "RoboForce" is also known as "I Love Maria") and with that in mind he designs a robot version of his love and then sends it to kill Tsui and his cop friend. It is unsuccessful though and ends up getting reprogrammed to serve Tsui and his mate.

There is a lot of comical relief in this film, but don't let that put you off, there's plenty of action too. It's not what you'd call ultra-violent but there's enough to keep you entertained. It was released in Australia with an absolutely dreadful dubbing job, but fully UNcut and with a "15" certificate, how come they get all the luck?

THE FILM: ***

THE GORE: **

HEROES SHED NO TEARS

Directed by: JOHN WOO.
Starring: EDDY KO, LAM CHING YING,
CHEN YUE SANG, JANG DOO HEE.

What we have here is a nice little war film, well I say "nice" but it's pretty damn nasty, it is nicely put together though.

It's set in the main drug making area in China and follows a gang of guerrillas sent by the government to capture and return one of the leading drug group's commanders.

They are a troupe of crack soldiers



BULLET... 1.

and reprobates who find the capturing part dead easy, it's when they start to fulfil the second part of their mission that things start to get out of hand. On the return journey they come across another of the area's leading lights on the drug front and get his back up by shooting one of his eyes out, this means war!!

As always in these Chinese action films the body count is astronomical and the fight scenes make Oliver Stones war films look like Walt Disney productions. There's some really great set pieces and even some fairly decent gore - arms being sliced off, a guy is strung up and his eyelids pulled back with fish-hooks, numerous bloody bullet hits and a wicked bit where another guy wires himself up to explode and pulls the pin, taking his two girlfriends with him.

There's no doubt about it Mr Woo has got what it takes, if only someone would get wise and release more of his films in the U.K., please!!! This in the meantime is a classic in a genre I'm not usually keen of; war films.

If there is any faults in Chinese films, it's that they do tend to get a bit too sentimental and slushy for my liking, and "Heroes...." is no exception. Still worth checking out though.

THE FILM: ***

THE GORE: ***

VAMPIRES SETTLE ON POLICE CAMP

Directed by: ?

Starring: ?

All titles in Chinese!

Great title huh? No it's not a IRONMA film! Could well be though, it's only a matter of time before they start selling Chinese movies.

I guess the best way to describe this is "Police Academy" meets "Mr Vampire", but funnier than the former! It's the usual mix of comedy and tradition, that the Chinese do so well.

One of the officers at a police training college was a tyrant in a former life. During his reign he put to death a whole family of innocent people and they've turned up now as a mixture of ghosts and vampires to take their revenge on him.

The whole film is played for laughs, some work, some don't. Amongst the ones that don't is a body-popping ghost kid! How the hell would a kid that's been dead for hundreds of years know how to body-pop? Thankfully though most of the gags are quite funny, especially the way to stop the ghosts - put a pair of used women's knickers on their head, even ghosts can't stand the smell! That's what it says on the film honest!

These films are such great entertainment, leave your brain in a bucket before you press play though, it's mindless entertainment!

Ohh yeah these film makers don't seem to care who they rip off either, at one point the soundtrack sounds suspiciously like the music from "Hellbound". Fun, fun, fun!!!

THE FILM: **

THE GORE/ACTION: **

BULLET... 2.



RETURN ENGAGEMENT

Directed by: JOE CHUNG.

Starring: ALAN TANG, ELIZABETH LEE, ANDY LAU. 1987

Right now, all the "Better Tomorrow" and "Killer" fans pay attention. "RETURN ENGAGEMENT" is an ultra-violent action thriller from Hong Kong. Put out on "Colourbox" in its full UNCUT version, it has more than its fair share of bloodletting and over-kill shoot outs, along with its romance as always.

The story is about a Triad gang feud and their fight to control the drugs market in the east. That's the only excuse they need to fill 100 minutes of film with over-the-top, slow-motion, blood-spurting violence. The close-up shots in the head are out of this world and have to be seen more than once to be believed.

The dubbing is not good, but who gives a shit? The end scene is a 19 minute orgy of gunfire with about 100 men armed to the teeth with every type of gun you can think of, an

armoured truck and enough ammo to keep the U.S. army going for a month, all shooting in every direction and at anyone.

At £9.99 from "Berwick Street Video, London, W.1." it can't be bad, considering it's FULLY UNCUT! Get your copy today, while stocks last.

(GREG LAMB)

THE FILM: ****

THE GORE: **

NINJA VAMPIRE BUSTERS

Directed by: NORMAN LAW & STANLEY SIU

Starring: NICK CHAN, SIMON CHENG, STANLEY FUNG, JACKY CHEUNG, MAY LAW.

This is a recent release by them ever adventurous people at COLOURBOX. One of there last releases as COLOURBOX I haven't seen many of these about, try and find if you can?

Tell me did you enjoy the Chinese ghost stories on C4 at Christmas? Yeah, well you'll love this! Unfortunately it's dubbed (badly) and the music has been replaced with electronic shit, but don't let that put you off, it's great fun!

We start in the past, the time of Chairman Mow, the young people are revolting and destroying tradition. They pick on a fat cat who owns a big vase containing the spirit of an evil apprentice, sealed in there for hundreds of years! The vase is thrown into the sea in the ensuing chase and turns up next in a modern day auction, where it's bought by a rich businessman.

We get lots of the usual yellow paper throwing, beams of laser light from finger tips and everything else you've come to expect from these films and more. God I love these films!

Anyway, the evil spirit is released by mistake and takes over the body of the businessman, now the fun really starts! An ancestor of the evil apprentice's enemy turns up to kick some arse, the good guy!

The stunts as usual are amazing, bouncing off walls, flying through the air etc... The only real let down that spoils the film is the voices, they're totally unsuited to the characters, I wish they'd have the guts to just put English subtitles on the films, I suppose it's harder to sell? Check it out, great fun!

THE FILM: ***

THE GORE: *



A BETTER TOMORROW 2

Directed by: JOHN WOO.

Produced by: TSUI HARK.

Starring: CHOW YUN FAT, LI LUNG, LESLIE CHEUNG, EMILY CHU.

Remember the first from ITF #7? Well this is even better, it's nothing short of Fucking superb!! Everything about this is mind blowing! The story is a tad contrived in places, but what story isn't these days and that really is the only fault I could find, I never thought I'd say this but it gives "The Killer" a run for its money!

The story follows on directly from the first film. The bad brother is in prison, but working on an early release by helping the authorities to catch some of the top gang leaders. Meanwhile his cop brother is busy doing the same, infact they've both got the same target - Lung, he taught the bad brother - Ho, all he knows about crime and now he has to get him banged to rights...or does he? Why the hell doesn't someone release this in the U.K., it's better than all the Hollywood thrillers put together.

Anyway Lung is framed for a murder and has to run away to a friend of his in New York, trouble is his past follows him and several attempts are made to kill him. The first assassination try ends with the death of Lung's friend in New York, after which Lung becomes a basket case.

In the first film Chow Yun Fat is killed in the climax, but guess what? He's got a identical twin brother that lives in New York - Ken, would you Adam and Eve it!

Okay they've had to find a way of getting Chow Yun Fat back in, and it's a bit corny but who cares, it's worth it believe me!

Ken adopts Lung and looks after him when he's released from the mental hospital. The attempts on his life continue though, but now he's got a guardian angel, and Ken sure kicks some honourable arse on his behalf.

The story is very complicated and I can't be bothered to go into too much depth here, I'd rather tell you about all the unbelievable fight scenes - they'll take your breath away! I mean sliding down the stairs on your arse, backwards with a pistol in each hand, both firing...WOW!!! John Woo spends most of his budget on squibs and fake blood I'm sure? Everyone is shot 20 times. As for the ending well safe to say it'll blow you away...20 times!!! Absolutely superb!!!

THE FILM: ****

THE GORE/VIOLENCE: ****

TIGER ON THE BEAT

Directed by: LAU KAR LEUNG.

Starring: CHOW YUN FAT, LI CHI, CONAN LEE.

Hey it's that man again! This time in the starring role of this great comedy thriller in true Hong Kong style. Don't let the comedy bit put you off either, there's usually some light relief thrown in for good measure, just some have more than others.

The story starts with Francis Li (Chow) caught in bed with a woman when her husband turns up, after a classic bedroom farce scene our hero retires to a local cafe.

Meanwhile there's an armed robbery near-by and one of the robbers bursts into the cafe and takes Francis I hate that name! Chow hostage at gun point. There's a police officer chasing the robber at the time and he sneaks up and points a gun at the robber's head saying it's O.K. to shoot Chow, not knowing he's a cop too, Chow pisses himself at the thought, the robber is captured and Chow humiliated as his incontinence problem becomes widespread news.

The Chinese seem very fond of getting down to toilet basics, I can't ever remember seeing a guy pissing himself with fear in a Hollywood feature?

Anyway Chow is pretty mad at all that's happened and even madder when he sees his new partner, yes you guessed it's the cop from the cafe, but things work out O.K. and they're put on a drug dealing case.

Chow is a real ladies-man and whilst having coffee the next day notices an attractive young woman who seems to come back from the toilet with a different handbag to the one she went with, aha a drug switch! And the chase is on! It turns out that the girl is delivering for her older brother who is soon killed for dealing with the police, or so they think? And his little sister becomes the responsibility of Chow and his partner, they must protect her and try and find out any information about the drug gangs.

There's some great action in "TIGER..." most of it martial arts, unfortunately! There is some nasty bits though - a guy gets a firework taped into his hand and lit, blowing his hand off and the chainsaw duel at the end would make Leatherface go green with envy, there's also loads of bullet-hits to keep you "Better Tomorrow" fans happy, and talking of "Better Tomorrow" - the guy who plays the older brother in "B.T." has a cameo in this as a hard-nut bar owner.

Great fun - funny and action-packed with some amazing fight scenes especially at the end. See it!

THE FILM: ***

THE GORE: ***

MASKED AVENGERS

Directed by: CHONG CHEH.

Starring: LU FENG, KUO CHI, CHIANG SHENG.

Before I start I must say I've never had much time for martial art films, when you've seen one you've seen 'em all, or so I thought? But I guess all this oriental violence must have got to me as I found this O.K., I still can't say I'm 100% convinced about the genre, but I can't deny there's a hell of a lot of entertainment crammed into "MASKED AVENGERS". I do feel that the fight scenes go on for too long, but I suppose that's something you get used to and learn to love? Only time will tell. For now though, the story is as follows:

As it starts we're straight into the action - Brother Chang is spying on a bunch called "The Mask Gang" when he's seen and killed. His family find the body and it's time for revenge!

Meanwhile the Masks are earning their daily crust by doing what they do best - killing people for money, and this time it's a whole family.

I forget to mention, this is all set some time in the past? It looks about the same time as "The Water Margin", but what do I know?

Anyway Brother Chang's family are on their way to meet with the Masks, but when they reach the town where they're supposed to be based nobody knows anything about a masked gang... or do they?!

The dubbing as always is dreadful and the acting doesn't look much better, but it's hard to tell with such God damn awful dubbing? The directing is sound and the fight set pieces very impressive.

Supposedly Chong Cheh is a somewhat under-rated director in the martial art film circuit and if this is anything to go by I'd agree, it looks good to me?

As for the story, well the family are attacked in the village by the Masks and it turns out they took one of their sisters and no-one has seen her since - the plot thickens!

There's not really a great deal of story, but there's plenty of subplots to keep the interest. I can't really see myself getting into this genre in a big way, but a little of what you fancy does you good!

THE FILM: **

THE GORE: **

Thanx to DEAN NORTON.



CHOW BITES THE BULLET IN "TIGER..."

COMING IN ITF #9: MAGIC COP, A BETTER TOMORROW III, NOCTURNAL DEMON, 7TH CURSE, SHANGHAI 13, ONCE A THIEF, POLICE ASSASSINS, DON'T PLAY WITH FIRE, TIGER ON THE BEAT II and more!!



& PRINTED MATTER

R E V I E W S

ALL HALLOWS EVE

RICHARD LAYMON.

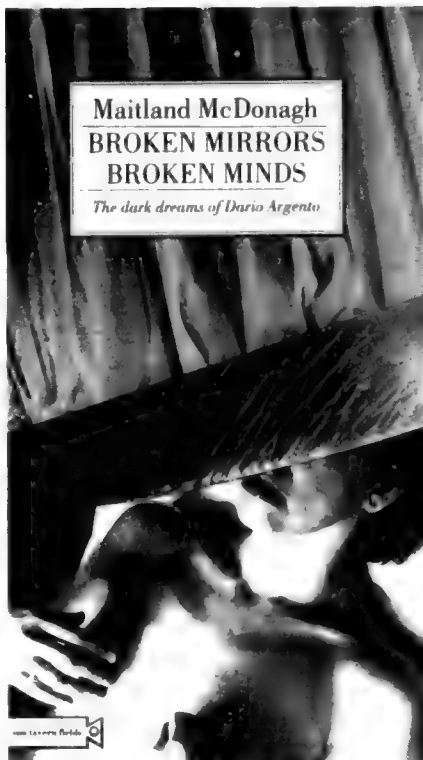
Published by HODDER & STOUGHTON.

I love Richard Laymon (sorry Mrs Laymon, if you exist, but I really do!) He describes scenes of torture and mutilation with such ferocious glee that at times he almost seems to be right inside the perpetrator's head, yet he is equally able to make us feel the pain and terror of the victim and arouse our own feelings of pity and horror at their fate. Reading any of his novels is always a bloodfeast and "All Hallows Eve" serves up the same steaming platter of mayhem and gore.

There isn't much in the way of an actual plot. You can easily see what's coming. A group of standard-issue braindead, pustulent teenagers in a small American town called Ashburg all receive anonymous invitations to a Halloween party to be held in an abandoned house where some years before a whole family was brutally murdered by an unknown killer. No-one seems to know (or surprisingly care) about the identity of the host, apart from Eric, nerdish, fifteen-year old brat of the hero's current bed-partner. As Eric seems to be the target for thuggish teachers and pupils alike, you get the impression that these invitations are not all that sincere really. Eric's father left town sixteen years before having first raped Cynthia, Eric's mother, who stupidly keeps this fact from her son and as a consequence has Eric constantly whining that she robbed him of a father by not marrying the man who violated her. Eric, not surprisingly, doesn't care for our hero, Sam Wyatt the sheriff, who is currently banging his mother. Sam, however, has greater worries than his girlfriend's selfish, spiteful son as people are suddenly disappearing, dismembered corpses are turning up in the shower and eyeless severed heads are floating in the toilet. A killer has come to Ashburg but who is it?

Well, actually that's not so hard to figure out. "All Hallows Eve" isn't much of a whodunnit and is somewhat short on suspense. However, what it lacks by way of an element of surprise it makes up for in bloodletting and downright nastiness. There is also a very nice thread of black humour running through the novel, another Laymon trademark. Read "All Hallows Eve" but make sure the mortice-lock is on and the windows are barred. It will save you going to investigate the creak you just heard on the stairs. Or will it?

(MARINA SHAW)



BROKEN MIRRORS BROKEN MINDS

MAITLAND McDONAGH.

Published by SUN TAVERN FIELDS.

So it's finally happened then, it was only a matter of time before a hard-back book, in English, on the works of one of my all time favourite directors; DARIO ARGENTO was brought out, and "BROKEN MIRRORS BROKEN MINDS" is it. What can I say? Well for starters there's some very nice and very rare stills in amongst the pages of this very impressive looking book, there's an interesting interview with the man himself, a full filmography with full credit lists, an introduction to Dario Argento's work and almost 200 pages of "Greek salad"! If you're interested in the in's and out's of a "Cat O'Nine Tails" arse then this the book for you! If you want to know what the story involves, how much of the red stuff is spilled, what the F.X. is like and whether it's a good film or not then I suggest you look else-where!

I really can't get interested in anything that takes everything apart studies it and then takes it apart some more, and more.... and I'm afraid that's what we've got a bad case of here, maybe it's your "cup of tea"? But it sure as hell ain't mine! I only find this kind of book of use when I'm suffering from insomnia, having said that, the interview etc.. is great and the stills are very nice.

REAPER MAN

TERRY PRATCHETT.

Yet another addition to the infamous "Disc-world" series. This one has traces of horror somewhere. Though not strictly speaking a horror novel more a Monty Python novelisation. Oh it does have zombies, wolf men and vampires but the horror element is somewhat er... changed. What can you expect from something that introduces us to a world that is being threatened by an over-flowing life force (you see "death" has been told he's going to die and has gone into retirement!) making swear words come alive in the shape of strange winged creatures (a bloody hell is a particularly nasty creature with a lot of teeth) cities are alive. Which start off life as those souvenir snow-storm glasses which turn into shopping trolleys!

The main characters are just strange, we have a wolf that turns into a man every full-moon, an agrophobic bogey-man and a banshee with a stutter who instead of standing on a roof and shrieking when there's a death in the house he writes "OOOEEEOOOOEEEOOOEE" on a piece of paper and pushes it under the victim's door!

We follow the exploits of the main character zombie/wizard - Mr. Windle poons and his band of undead as they try to figure out what is happening. Meanwhile "Death" has taken a job as a farmer and begins to have suspicions that a combine harvester is to take his job as the "Reaper Man".

Pratchett is definitely a very cracked writer whose novels will have you in stitches from cover to cover, you can just imagine the Python team making this into a film, and I'd pay to see it.

(STEVE SCANLAN)

T.C.M. 1&2 BOOK

GERARD BIARD.

Published by FANTASY FILM MEMORY.

This is an absolute necessity for any true horror fan, I don't care if you're a fan of "THE TEXAS CHAINSAW MASSACRE" or "THE TEXAS CHAINSAW MASSACRE II" you've still got to have this book! Why? The stills! Gathered here are some of the best horror stills I've ever seen! My personal fave is the own I've reprinted here and is featured on page 33 of this wonderful collection of photo's. I've always considered the second film under-rated by most people, infact I prefer it to the first for many reasons too numerous to go into here. I love it!

As for the text; well you get the history of the two films, full cast lists for them both and credits, several reviews from all over, notes on the inspiration that brought about

these brutal classics and basically a full, if a little potted, insight into the story of "The Buzzz". I unreservedly recommend this to you, buy it NOW!!

CREEPY & EERIE

Published by WARREN PUBLISHING.

First published in the early '60s these collectors items are very much in the same vein as E.C.'s "Tales from the Crypt" and "Haunt of Fear" etc.. Although most of the artwork featured was monochrome the artists managed to capture the gothic feel of the stories they were illustrating, making the end result not unlike a Hammer film on paper.

Warren boasted to have some of the best fantasy artists on their staff at the time including the great Frank Frazetta, whose full colour covers complemented the contents within superbly.

As in "Tales..." the stories featured ranged from sheer excellence to mundane crap. Some of the earlier stories featured mad axe-men, demons and devil worship which eventually gave way to "Star Wars" influenced sci-fi yarns with not-so-twist twist endings.

Warren were also responsible for bringing to life the most gorgeous female vampire ever - Vampirella: Seductress from the stars. With Vampirella, Warren introduced eroticism to their mag's. As Vampi seemed only destined to wear clothes that barely covered her nipples, Warren had more or less secured an all male market.

In Vampirella we follow stories of supernatural tendencies interlaced

with the '60s favourite - spy catching! Yup, on several occasions Vampi is hired by the U.S. government to catch those darned pesky spy agents.

With Vampirella, Warren also introduced a whole new reason behind Vampi's blood-sucking tendencies. You see she's from a planet called, wait for it - "Drakulon". On Drakulon Vampi's race of people need to drink from rivers of flowing blood, but alas they are all drying up, so Vampi stows away on a space-ship bound for earth. It is here that she meets up with sarcastic magician "Pendragon" and falls in love with the son of the man whose trying to plunge a stake through her evil heart, Adan Van Helsing! Her blood lust is, most of the time, satiated by a special blood serum which stops her from biting throats, and as you will no doubt guess she sometimes has difficulty in taking it and the inevitable happens. The vampirella series also ran into the '80s and I believe some of them have been reprinted recently.

Remember in "Creepshow" where the kid who has the comic sends away for a voodoo doll from the comic's ad' section? Well the Warren comics had those sort of adverts as well. It is a horror/trash collectors dream. Back then you could send away for all the "Aurora" horror model collection from the glow in the dark Frankenstein to the house from the Addams Family series! You could get Super 8 movies of your fave horror films, masks, soundtracks, even a live monkey - honest! And you never know, even a real voodoo doll that really works!! If any readers have any old copies of "Eerie", "Creepy" or "Vampirella" or

even any "Aurora" models (built up or boxed) let me know, I'm sure we could work something out. Even if you know where to get this stuff (but not a ridiculous prices) let me know. c/o Editorial address.

(STEVE SCANLAN)

DEEP RED ALERT

CHAS BALUN.

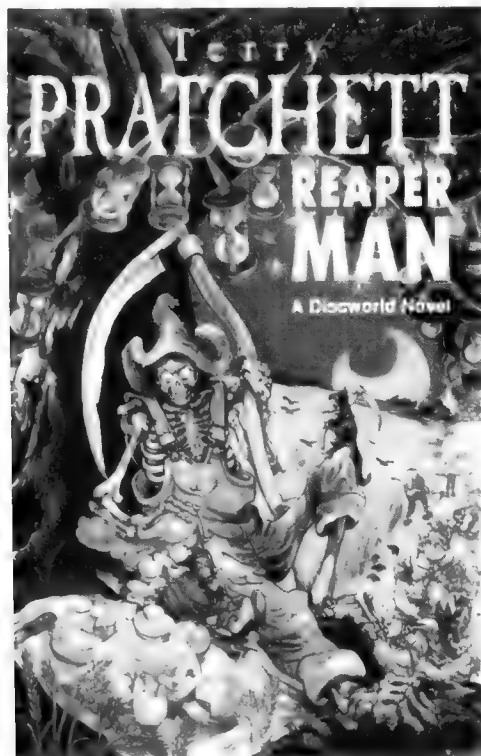
Published by CHUNKBLOW PRESS INC.

I suppose this should be in the "Paper and Pus" page really but seeing as I had to pay £9.00 for this effort I'm going to get my money's worth out if it kills me.

Apparently a limited edition of 1000 it's exactly what you'd expect, no less and definitely no more.

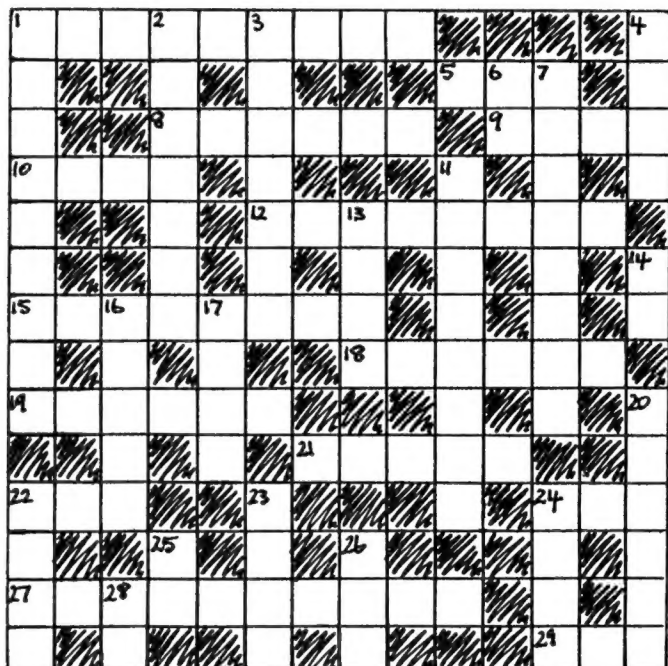
If you've bought all the issues of DEEP RED then you'll know what you're getting with this and you'd be right. There's plenty of JIM VAN BEBBER coverage, including a look at "Road Kill" and "Charlie's Family" which is really interesting, a look at the original "Leatherface" and another on the infamous Japanese mondo gore film "Guinea Pig". As you'd expect the Gore Score is there as ever, infact it could easily be an issue of DEEP RED...why isn't it? I guess only Chas could answer that one.

The thing is, is it worth £9.00? Well converting \$'s to £'s it should only be about £3, but even at £9 I don't think it will ever depreciate in value. Get one if you can.



PRIZE

GROSS-WORD



It's that time again, time to get your brain out of its box for it's another IIF Gross-Word. The last one threw most of you it seems, or maybe the prize just wasn't good enough to inspire you? What ever it was I've still got 2 copies of #1 left, so the first 2 correct solutions pulled from the bag on the deadline date will get a copy of IIF #1 as well as the prizes for this issues Gross-Word which are FIVE poster sets which include official posters for: BLUE STEEL, HARDWARE and EXORCIST III. All you've gotta do is solve the puzzle below, believe me it's easy this time!
Deadline 30th November 91.

LAST ISSUES WINNERS.

BARRY HOPCROFT, HERTS. OLIVER JONES, GWENT. PAUL DAVIS, SOUTH WIRRAL.

ACROSS.

- 1) a.k.a. "FALL BREAK" (9)
- 5) THE 2nd "C.H.U.D.'s" NAME (3)
- 8) 1932 FILM a.k.a. "THE MONSTER SHOW" (6)
- 9) 1st NAME OF "FLESH + BLOOD SHOW" DIRECTOR (4)
- 10) LAST 1/2 OF FRANCO NERO + DAVID HESS FILM (4)
- 12) MURDERER INSPIRED "DELIBERATE STRANGER" (3,5)
- 15) SEE 3 DOWN (8)
- 18) SEE 24 ACROSS (6)
- 19) 1st 1/2 OF COPPOLA MARINE LIFE (6)
- 21) ROGER COBB'S 1st BAD REAL ESTATE MOVE (5)
- 22) VINCENT WAS THE 1st, JEFF WAS THE REMAKE (3)
- 24) +18A) ONE OF THE STARS OF "1 DOWN" (3(6))
- 27) HAUNTED HOUSE INSPIRED BY "TRUE" STORY (10)
- 29) SHORTENED NAME FOR WOMAN OF THE NIGHT or SOMEONE WHO GETS PAID FOR WORKING (3)

DOWN.

- 1) SUPERB MICHAEL MANN THRILLER (9)
- 2) D.A. BURNER (7)
- 3) +15A) WOO, WHAT A FILM! (1,6(8))
- 4) +23D) RODDY PIPER STARRED IN THIS RECENT CARPENTER FILM (4(4))
- 6) MEYER DIRECTION (2)
- 7) +25D+13D) J.V.B. MASTERPIECE! (8(2)(4))
- 11) HOOPER FILM IN THIS A-Z (8)
- 13) SEE 7 DOWN (4)
- 14) 1st NAME OF "DERANGED" INSPIRATION (2)
- 16) THERE WAS A CURSE + A DAWN OF THIS BUNDLE OF RAGS, TO NAME A FEW! (5)
- 17) FILM PART (4)
- 20) LAST NAME OF "CRAZIES" DIRECTOR (EASY!) (6)
- 22) FILM STARRING ALLY SHEEDY (4)
- 23) SEE 4 DOWN (4)
- 24) DIRECTED BY CORMAN, STARRING HOPPER (4)
- 25) SEE 7 DOWN (2)
- 26) THAT STREET AGAIN! (3)
- 28) MOST RECENT KING THING TO HIT VIDEO (2)

ANSWERS TO GROSS-WORD IN IIF #7

ACROSS.

- 1) AMERICAN PSYCHO. 7) TRANCERS. 9) REED.
- 10) TORTURE. 11) SCREAM GREATS. 13) BOB.
- 14) PHASE. 15) ASPHYX. 17) MAD. 18) KILLER.
- 20) GODZILLA. 21) SHOGUN ASSASSIN.

DOWN

- 1) ANTHROPOPHAGUS. 2) ERASERHEAD.
- 3) CREATURE. 4) SON. 5) CURSE. 6) DBLONG BOX
- 8) SCREAM GREATS. 12) SUSPIRIA. 16) HOLY.
- 17) MILAN. 19) RUIN.

FOUR-FIVE-ONE COMICS

1 SUSSEX PLACE, WIDCOMBE, BATH.

STANDING ORDER AND MAIL ORDER SERVICE AVAILABLE

LATEST IMPORT COMICS

MARVEL
FIRST

DC
ECLIPSE

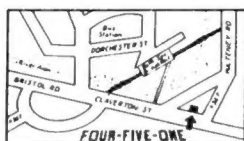
DARK HORSE
ETERNITY

Thousands of Back Issues

2000AD TITAN BOOKS VIZ LOVE AND ROCKETS GRAPHIC NOVELS CALVIN AND HOBBES COMICS JOURNAL FAR SIDE

PLUS

so much more at the spiffiest
Comic shop in the West.



OPEN
MON.-FRI. 10 - 6
SAT. 9 - 5.30

TEL:
(0225) 442711

STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP
PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS
STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP
PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS

ALIENS: SPECIAL EDITION is at last going to hit the shelves of your local sell through store. The date you'll be looking at to obtain this elusive creature will be February or March 1992. It's planned for a release at the same time as "ALIEN 3" is set to be in the cinema. The only downer on the long awaited "ALIENS: SPECIAL EDITION" release is that CBS/FOX is not planning to release it "letterboxed" or "Wide Screen" as they claim it was not made that way - BOLLOX!! Maybe everyone could write to CBS/FOX and demand that they change their minds, their address is: CBS/FOX VIDEO, PERIVALE INDUSTRIAL PARK, GREENFORD, MIDDLESEX, U.B.6. 7.R.U.

And on the subject of "Letterboxed" films I must congratulate CBS/FOX on the "ALIEN", "DIE HARD" and "STAR WARS" trilogy releases, they are nothing short of superb! Apparently they have plans to release more, but are hesitant to name names. Let's hope they come to their senses about "ALIENS: S.E."!

Still on the same subject of "Letterboxing" the next company who are planning to release some films in this format are CIC... please, please, please let there be plans to do "THE THING"!!! Come on PALACE what about a "Letterboxed" "WILD AT HEART"? The more they release the more people will get used to watching films "Widescreen", they should start releasing news films onto rental "Letterboxed"!!

BRAIN DEAD has apparently been withdrawn from shops because it has a '15' certificate instead of an '18' The same goes for another film called "THE STAY AWAKE", whatever that is? On the subject of certificates how the hell did "TERMINATOR II" get a '15'? I guess big budget means big favours?

NIGHT OF THE DAY OF THE DAWN OF THE SON OF THE BRIDE OF THE RETURN OF THE REVENGE OF THE TERROR OF THE ATTACK OF THE EVIL, MUTANT, HELLBOUND, FLESH -EATING, SUB-HUMANOID LIVING DEAD... PART 2 has without a doubt got to be the wildest, and longest, title of the year, if not ever! And it actually exists too...honest! It's apparently in the same vein as Woody Allen's "What's Up Tiger Lilly?" and is directed by the man who gave us the yet to be released, in the U.K. anyway, "The Dead Come Home" or as Troma retitled it "Dead Dudes in the House". The guy's name is James Riffel and to say he directed it isn't exactly true, what he's actually done is take Romero's "NIGHT OF THE LIVING DEAD", wiped off the soundtrack, and replaced it with his own dialogue, music and sound effects, turning it into a comedy! He has added some new scenes and a title sequence that you can see being filmed in the still below. He seems like a guy with a great sense of humour and so fits in well with the IIF ideology, keep watching these pages for more on both his films.

ARMY OF DARKNESS (aka EVIL DEAD 3) Finished filming on Friday 13th September, and despite the lack of "EVIL DEAD" in the title apparently follows on directly from "EVIL DEAD II" - Ash arrives in Medieval times and is befriended by a blacksmith who creates him an iron hand with which Ash causes mucho damage. The story goes that it doesn't really deliver the gore groceries like the first 2, but I'm sure there'll be some of the red stuff spilled.

on the TROMA trail

The latest title to join the TROMA ranks is "THE GOOD, THE BAD AND THE SUBHUMANOID". It's directed by Eric Louzil and is described as a "action/sci-fi epic". "THE GOOD, THE BAD AND THE SUBHUMANOID" will be premiered at the Cannes Film Festival 1992, and is the next instalment in the "CLASS OF NUKE'EM HIGH" series. Shit they don't half knock 'em out, they haven't even released the 2nd one properly yet.

Still with TROMA, the majors, including; Fox, Columbia and MCA are set to release various TROMA products on the unsuspecting American public. The titles in question include: "TOXIC AVENGER III", "CLASS OF NUKE'EM HIGH II" and "CHOPPER CHICKS IN ZOMBIETOWN", wonders will never cease!!

Well that'll just about do it for this spiffing issue of IN THE FLESH, I look forward to seeing you in IN THE FLESH #9, yet another XMAS issue!! Until then keep gore gogging!

Cheers,
Steve.



FOREIGN HORROR COVER NUMBER 8 - THE LAST OF THE ILSA COVERS. THIS TIME THE
DUTCH "ILSA: SHE WOLF OF THE S.S." COVER.



BEST VIDEO

CAN ANYONE SURVIVE THE
DEMENTED MARAUDING
ZOMBIES IN...



LUCIO FULCI'S HORROR EPIC

THE HOUSE BY THE CEMETERY

KATHERINE MacCOLL in
THE HOUSE BY THE CEMETERY • A LUCIO FULCI Film
PAOLO MALCO • GIOVANNI FREZZA • SILVIA COLLATINA
and GIOVANNI DE NARI as Dr. Freudstein
Screenplay by DARDANO SACCHETTI, GEORGIO MARIUZZO,
LUCIO FULCI • Music by WALTER RIZZATI
Produced by FABRIZIO DE ANGELIS
Directed by LUCIO FULCI
COLOUR

VHS
VIDEOMEDIA RELEASE